

335



CL.

*Aa*

NO.

*667*

ACC.

*Suma 6*

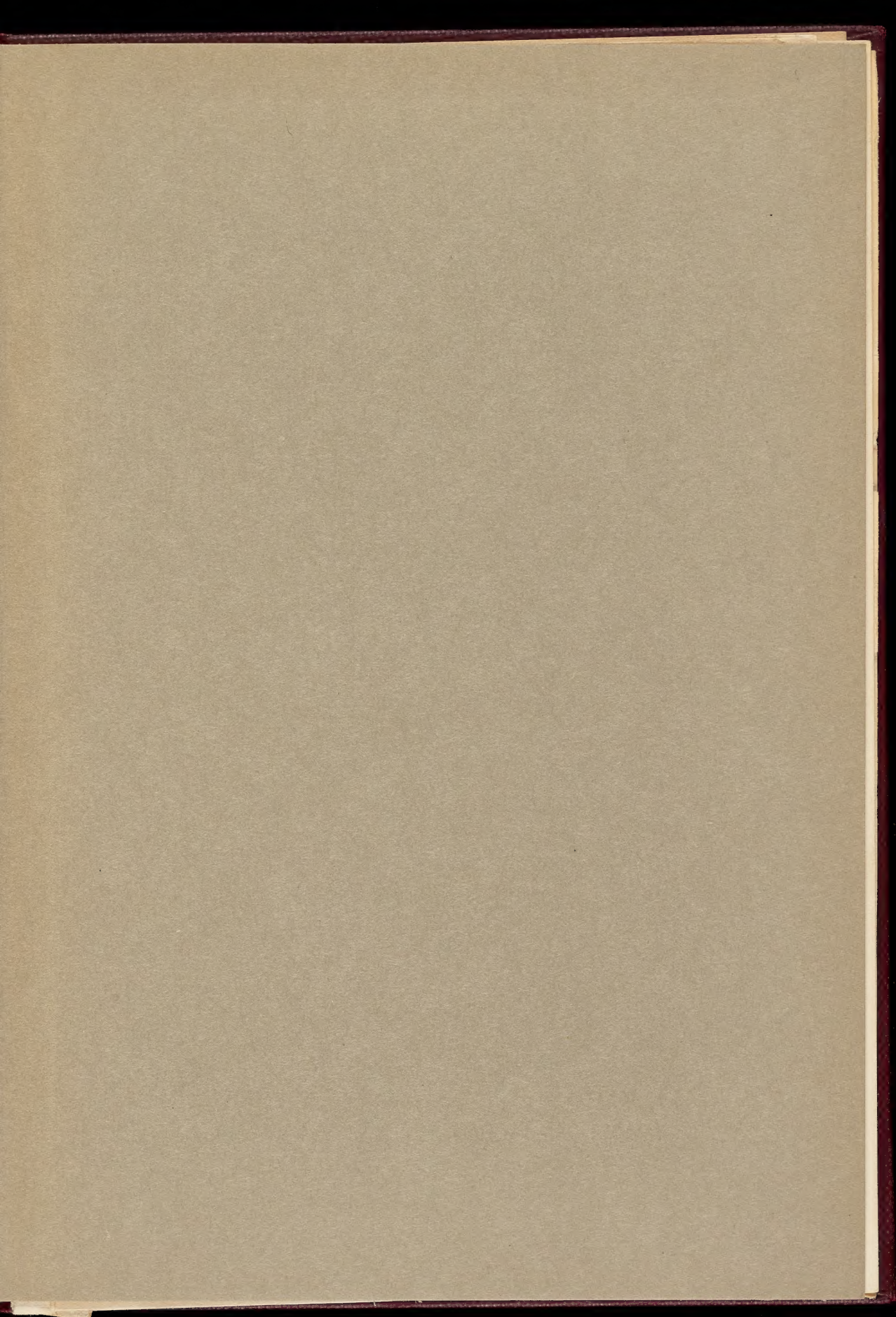
LIBRARY

M. Knoedler & Co.

14 East 57th St.

New York

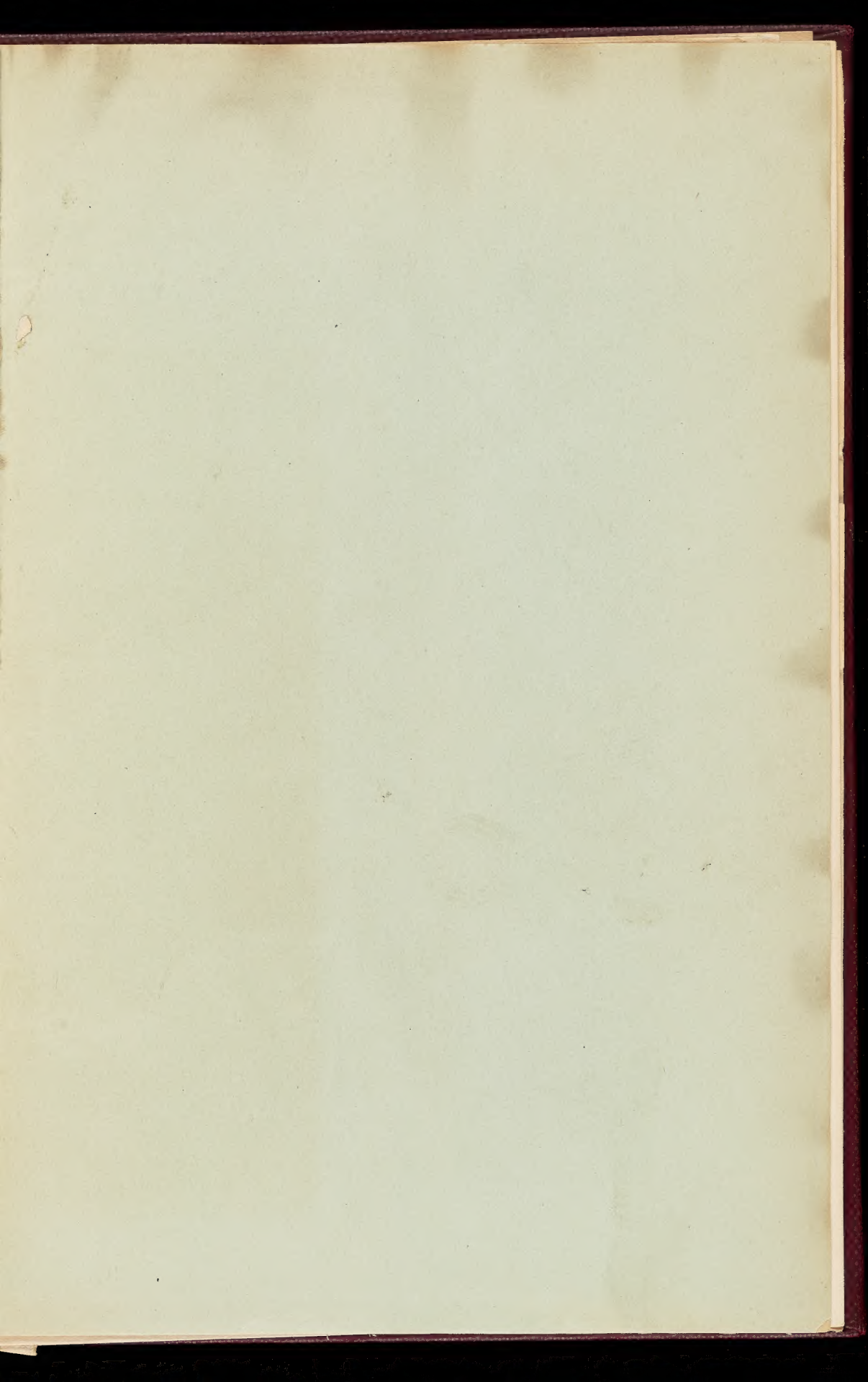














## THE SULLIVAN COLLECTION OF PAINTINGS.

At the American Art Galleries an exhibition is being held of the paintings collected by the late Mr. H. Wood Sullivan of Brooklyn, which are to be sold at auction on Friday evening next.

With a very few exceptions they are all by American painters and a more charming ensemble of American art has never been seen before in public in this city. It is true that the exhibitions which preceded the Clarke and Evans sales were remarkable ones, more remarkable than this in view of certain pictures, but the present displays an evenness of standard and with all its variety a uniformity of taste and selection that give it a delightful evenness. It represents, indeed, the fine qualities of a collection made by a person of unusually sensitive discernment. The result is an exhibition widely representative and of such a character as to prove that a real judge and lover of pictures need not go beyond the limits of American art in order to gratify his taste.

Like most collectors, Mr. Sullivan had some personal preferences, and one of them was for J. Francis Murphy. It is a preference that a great many other people share, but unless they happen to be intimate with this artist's pictures they will hardly have realized before the charm and range of his work. Here, he is discovered to be a master, not of one or two moods, but of many with a quality of expression almost unrivalled in modern landscape painting. Certainly of its kind it is unique, for Mr. Murphy, self-taught and severely self-critical, is entirely individual. Viewed in relation to the choice of subject, such examples as "The Brook," "Hazy October" and "Afternoon in September" represent a charm that can scarcely be surpassed. They are pictures that must live and be competed for in the future with increasing eagerness.

Another artist for whom Mr. Sullivan displayed a preference was Frederick W. Kost, by whom there are ten examples. He again is a painter of marked individuality and many moods, and finely represented. How strong is "The Kelp Gatherers," vigorous and splendid in color, "Surf Fishing"; solemnly impressive, the "Moonlight on the Kill von Kull," and how tender "The Net Reel"! His other exhibits are the work of a painter who combines more than usual manliness with sensitiveness of feeling. And again, it is true of his work that probably none of us has seen on one occasion so many really fine examples assembled, such stirring confirmation of the estimation in which we hold him.

It is characteristic of Mr. Sullivan's range of sympathy; an evidence, in fact, of the very personal way in which he made his choice, that he included a great many of the so-called impressionistic pictures; and the visitor may note how naturally they

take their places with the rest of the collection. There are three examples of Theodore Robinson, charming in their simplicity of observation and delicate intuition of the spirit of the scene. There are nine examples by Childe Hassam, and the "Isle of Shoals," painted in 1899, with all its charm of color and animation, in both these qualities is inferior to his later work, and proves his continual development. Nothing, for instance, could be more exquisitely subtle than "Spring Morning, Fifth Avenue and Fifty-sixth Street," a heavy load of title for so delicate a subject; or a more vigorous bit of impressionistic realism than "Snow-storm in the City," while "The White Dory" with its single occupant, a dainty girl, is quite the most charming of all his figure subjects, seeming to reach most completely the unaffected naturalness and idealization through light and atmosphere at which he aims in his use of the figure.

By John H. Twachtman there are three examples, and by another deceased artist, Robert A. Eichelberger, a single landscape, "The Road to Sag Harbor," a picture of remarkably beautiful quality of color and with that tender elegiac feeling that one associates with Cazin; while still another landscape, "Solitude," is a reminder of an artist who passed away too early, one of quite unusual power and depth of sentiment—Richard Pauli. Nor in this connection should "The Sentinel," by William Bliss Baker, be omitted, a work of delicacy and breadth, already far removed in its qualities of observation and rendering from the minute, though masterly, precision of his earlier subjects. By George Inness there are four examples, and by Homer Martin one.

Some of the names which are familiar to an increasing number of collectors and are signed here to pictures of sterling merit, are: Horatio Walker, Charles H. Davis, Bruce Crane, Paul Dougherty, George H. Bogert, Ben Foster, Alexander Harrison, Robert C. Minor, Leonard Ochtman, Arthur Hoerber, Carleton Wiggins, Arthur Parton, Julian Rix and Henry W. Ranger, while among the painters of the figure are Elizabeth Nourse, Benjamin Eggleston, Albert E. Sterner and Gilbert Gaul.

The exhibition is one that everybody interested in native art should on no account fail to see.

*R<sup>a</sup>  
Russett  
607*



# SALE OF AMERICAN PICTURES.

## BEST LOT OF THE SEASON AT THE H. WOOD SULLIVAN AUCTION.

**Frederick S. Gibbs Gets the Most Expensive One of the Lot—Bird S. Coler a Buyer Too—A J. Francis Murphy Night—The Antics of a Five-Dollar Bidder.**

One hundred paintings, all but about half a dozen of them by American artists, belonging to the estate of the late H. Wood Sullivan of Brooklyn were sold at the American Art Galleries last evening for \$25,270.

Taken as a whole, they made up the finest lot of American canvases which have been offered at public sale this winter, and when Mr. Kirby announced in opening the sale that the collection was the most even one of American paintings which he could remember handling there were several persons ready to support the accuracy of his memory.

The sales gallery was crowded before the hour for beginning the auction, and many persons stood throughout the evening. Among the purchasers were ex-Senator Frederick S. Gibbs, Bird S. Coler, W. M. K. Olcott, John Gellatly, William T. Evans and A. Augustus Healy, and among other persons in the audience were Hugh J. Grant, Col. Abraham Gruber and Ben Foster and a number of the other artists.

The highest price of the sale, of course, was paid for a foreign work, a fine Cazin called "A Village Street," which sold at \$3,000 to a firm of dealers. But far from discouraging the admirers of American paintings, this seemed to lead them to strike out for a good work more vigorously than they had before appeared to feel like doing.

The next canvas up was one of rare charm by J. Francis Murphy, "Afternoon in September," and the bidders got after it at once.

There was considerable fun over the bids of a "\$5 man," who persisted in offering only \$5 at a call, even when the bids had got well into the hundreds.

His chief antagonist tried to run him out once by advancing abruptly from \$1400 to \$1,500, with his bid, but the "five-dollar man" tried \$5 again. The painting was finally knocked down at \$1,550 to Senator Gibbs, who is no longer called the Wicked One, now that he buys paintings. This was the highest figure paid for an American picture at the sale.

The next picture offered was another Murphy, "Silence," and Bird Coler bought it for \$900. The same painter's "Indian Summer" went to E. C. Fuller for \$850, and altogether it was something of a Murphy night.

The auction was called a successful one, although the prices paid ran very unevenly.

The paintings which sold at \$100 and above, with the artists' and purchasers' names and the prices, follow:

4—"In the Catskills," Martin; C. S. Mersick...	225
6—"Old Willows," Murphy; C. A. McGregor...	320
7—"Indian Summer," Twachtman; W. M. K. Olcott...	100
8—"Edge of the Wood," Inness; G. H. Ainslee	130
10—"On the River Maas," Ranger; W. H. Cummings...	125
11—"Fisherman's Hut," Kost; M. D. Lee...	130
16—"White Horse in Sunshine," Bonheur; J. S. Ullman...	190
18—"Sunset," Cazin; J. A. Murray...	150
20—"Ploughing," Bonheur; Mersick...	110
22—"Twilight," Minor; Clausen...	200
23—"At Sunset," Murphy; Bird Coler...	225
24—"Edge of the Forest," Inness; G. D. Pratt...	180
25—"The River St. Croix," Ranger; Lee...	190
26—"Snowy Day in the City," Hassam; J. Zimmerman...	110
27—"Sugar House," Murphy; W. E. Ward...	430
28—"Frosty Morning, Southfield Marshes," Kost; Gillespie...	125
29—"Willows and Wild Flowers," Robinson; J. Gellatly...	325
30—"In the Hastings Woods," Inness; Lee...	310
31—"Southfield Marshes," Kost; Cummings...	120
32—"Landscape," Blakelock; E. C. Fuller...	275
33—"The Sun, Serene, Sinks in the Slumbrous Sea," Blakelock; Lee...	475
34—"In the Catskills," Murphy; A. A. Healy...	270
37—"The Old Medfield Elm," Inness; G. D. Pratt...	420
38—"Landscape," Murphy; H. B. Dick...	355
39—"The Village of Irmanning," Kost; C. A. McGregor...	210
40—"A Bit of Giverny," Robinson; J. Gellatly...	250
41—"A Sunny Nook," Parton; Hewitt...	260
42—"Near Little Falls," Rix; Stollberg...	525
43—"After a Rain," Murphy; G. H. Ainslee...	480
44—"Solitude," Pauli; G. D. Pratt...	275
45—"Frosty Morning in Normandy," Davis; W. Macbeth...	110
46—"In the Meadows," Horatio Walker; Montross...	575
47—"The Sentinel," Baker; Stollberg...	160
48—"Autumn Afternoon," Twachtman; A. A. Healy...	170
49—"The Brook," Murphy; W. E. Ward...	465
51—"Gloucester Dock," Hassam; Lee...	160
52—"The Brook," Eggleston; E. C. Fuller...	130
54—"Hazy October," Murphy; Lee...	370
55—"Summer Moonlight," Boston; A. Gross...	185
56—"White Horse," Bonheur; A. Plaut...	330
57—"Frosty Morning," Wiggins; F. J. Quinlan...	150
58—"Spring Morning, Fifth Avenue and Fifty-sixth Street," Hassam; A. A. Healy...	320
59—"Moonlight on the Kill Von Kull," Kost; Lee...	150
60—"Rosy Twilight," Davis; Macbeth...	340
61—"Spring, Bloomfield, N. J.," L. C. Earle; M. L. Sire...	200
62—"The White Dory," Hassam; J. Gellatly...	170
63—"The Road to Sag Harbor," Elcheiberger; Dr. F. Whiting...	140
65—"A Cape Ann Moor," Crane; Fuller...	290
67—"The Net Reel," Kost; Sire...	260
68—"Winter Morning in the Catskills," Hasbrouck; W. C. Anderson...	140
69—"Indian Summer," Murphy; E. C. Fuller...	850
70—"Surf Fishing," Kost; L. Etlinger...	150
71—"Sunrise," Dougherty; A. Gross...	205
72—"The Last of the Year," Crane; W. H. Beardslee...	165
73—"The Passaic Valley," Hoebner; Anderson...	100
74—"Twilight," Crane; C. Kelly...	170
75—"Early Morning," Foster; L. G. Bloomingtondale...	190
76—"Frosty Morning, Fontainebleau," Wiggins; A. Plaut...	200
77—"A May Shower," Crane; Glendenning...	100
78—"Isles of Shoals," Hassam; C. Kelly...	140
79—"Rising Night," Boston; A. Plaut...	100
80—"Winter," Crane; Laird...	190
82—"A Village Street," Cazin; Knoedler & Co.	3,000
83—"Afternoon in September," Murphy; F. S. Gibbs...	1,550
84—"Silence," Murphy; B. S. Coler...	900
85—"Snowstorm, Seventh Avenue and Fifty-Seventh Street," Hassam; Etlinger...	180
88—"Showery Day, Katwyk," Bogert; M. D. Lee...	400
89—"Moonrise at Sunset," Hassam; G. D. Pratt...	160
90—"Autumn Morning," Bogert; Fuller...	450
91—"Abandoned," Inness, Jr.; W. S. Hurley...	220
92—"Halt on the Tow-Path," Robinson; T. E. Maine...	425
93—"Evening After Rain," Wiggins; W. T. Evans...	150
94—"The Kelp Gatherers," Kost; Etlinger...	230
95—"The Milk Carrier, Etaples," Nourse; Meyrowitz...	200
96—"Charging the Battery," Gaul; W. C. Anderson...	200
97—"Midwood," Ochtman; Meyrowitz...	410

98—"Marine," Harrison; J. S. Ullman... 210  
 99—"Autumn Leaves," Eggleston; Fuller... 250  
 Total... \$25,270



## WOOD-SULLIVAN PICTURES.

### Early Paintings by American Artists— The Rosa Bonheurs—Recent Work by Murphy and Kost.

Nearly 100 paintings belonging to the estate of H. Wood Sullivan of Brooklyn are at the American Art Galleries, 6 East Twenty-third Street, where they will be sold on Friday evening next, April 3. For the greater part they are by young or recent American painters; only a few European pictures are among them.

Mr. Sullivan seems to have been a steadfast patron of a number of our younger artists, notably of Francis Murphy, Childe Hassam, and Frederick W. Kost. Blakelock was another of his admirations, and he certainly managed to obtain several of the better sort from that very unequal painter's tonal bits of landscape.

That which is catalogued under No. 32 has better aerial perspective than is usual with him; the warm glow of light late in the afternoon is rendered with measurable truth to nature. "Sunset on the River" is another attractive panel, on a very small scale as to size, scarcely 4 by 6 inches. "Evening Glow" and "The Hunters" are little pieces with shining faces of the usual kind.

Perhaps it is Francis Murphy who should carry off the honors of this gallery. Several painted last year have the tones that suggest pastels, but not disagreeably so; on the contrary, No. 69, "Indian Summer"; No. 83, "Afternoon in September"; No. 54, "Hazy October"; No. 49, "The Brook," and No. 43, "After a Rain," are uncommonly good specimens of Mr. Murphy's recent work. In the last mentioned the yellowish green of the wet pasture is in accord with the golden light of the sun, which is trying to pierce the broken storm clouds near the horizon; the level beams enrich the greensward with a very different light from that which falls from above at other times. In No. 49 we have farm land, a wood on the right balancing a more distant hill on the left, and the clouds playing their part to enliven a landscape which suggests happiness and peace. More warm tones are in "Hazy October," where the foreground has the colors of the season on grasses and shrubs. The birch trees on a slope in the background have Corot effects, with their scattered leaves against a white cloud. Much in the same general spirit is the September landscape. The finest example of this "crop of 1902" is No. 84, "Silence," with a hilltop in sunlight and its foot in shadow, the distance occupied with fields, orchards, and a farmhouse, all painted with a quiet enjoyment of the scene.

Nine canvases by Childe Hassam are divided between townscapes taken here in Manhattan, and glimpses of Gloucester and the Isles of Shoals. "Snowy Day in the City," and "Snow Storm, Seventh Avenue and Fifty-seventh Street," give the broad facts of the case with no great subtlety of touch. More attractive is "Spring Morning, Fifth Avenue and Fifty-sixth Street." More curious than convincing is the young woman with straight straw hat who sits in "The White Dory" in the sunlight; for Mr. Hassam's method is better suited to landscapes than figurework. At a proper distance and the distance that is proper

is a long one—the bit of rock and stretch of sunlit sea in "Isles of Shoals," stand out in brilliant colors that might well embellish the dark rooms of a city house. Another fine canvas is a recent shorescape called "Moonrise at Sunset" (1902); it has true decorative qualities and would glow from a shadowy wall in a corridor with the best effect. "Indian Summer, Colonial Days," was painted in 1899 for the exhibition of Colonial Dames in Boston, where it received a prize. It contains an antique wooden dwelling of the modest Colonial sort, and two figures in old-fashioned garb.

The late Theodore Robinson, whose pictures have many admirers, is seen in a view taken at Giverny, the home of Claude Monet, in "Halt on the Towpath," a New Jersey bit, and in "Willows and Wild Flowers." The last was painted four years before his death, and may be considered the best. The pollard willows and the pasture dotted with flowers, are painted with the greatest lightness and feeling for out-of-door effects.

Impressive in its quiet robustness is an early Ochtman dated 1888 called "Mile wood." It is a grove of noble beech trees in Autumn, and represents the solitudes of the sylvan deities in a big spirit. An early picture by George Inness, Jr., "Abandoned," gives ewe and lamb in a snowy waste, the bleating of the ewe indicated by her raised muzzle and the stream of breath that becomes visible as it issues into frozen air. Twachtman, whose studio was sold the other day in these galleries with gratifying results, appears in these examples—"Indian Summer," "Autumn Afternoon," and "A Gray Day." The second appears to be a view of his house at Greenwich, Conn., seen through the rich foliage of Autumn from the front, with one gable end in the sunlight. It vies with "A Gray Day" in quiet charm.

Among the foreign work appear two small specimens of Cazin, hardly representative of his latest work; "A Wood Nymph," in water color by Charles Chaplin; a pleasing little landscape by Veyrassat, called "Harvesting," and three pictures by Rosa Bonheur, "Plowing," a small picture of oxen, is from the Bonheur sale; "White Horse in Sunshine" is not without merit; best is the largish "White Horse," painted in the stable near a hayrick. It is a very accurate, conscientious portrait of one of Mlle. Bonheur's equine pets, a horse of no distinguished pedigree and a hide that does not usually attract buyers—a real farm horse for the cart. It is an unusually good example of the minor work of this much-decorated and much-medaled lady.

A good early example of Horatio Walker is a landscape with cattle called "In the Meadows"; among the four Bruce Cranes the best is "Winter"; Charles H. Davis is represented by a fine "Rosy Twilight" landscape, dated 1888; Du Bois F. Hasbrouck by a very attractive "Winter Morning in the Catskills," full of color; Arthur Hoeber by three landscapes, Robert C. Minor by a "Twilight," and H. Bolton Jones by a "Spring" landscape.

No less than ten pictures are signed Kost. "Surf Fishing" and "The Kelp Gatherers" are rugged scenes of shore life painted in 1901 and 1900; by comparison with the earlier work here to be seen they show what an extraordinary change for the better has taken place in his case, how much truer, more robust, and individual his present style is than it used to be, although that earlier work, chiefly dealing with views of the salt meadows of State Island, did not lack merit and often had particular charm.

One should not forget the peacock-colored sea of Alexander Harrison with the two high-prowed galleys rushing forward under stress from their lateen sails, nor the four early examples of George Inness. These are works surpassed in later years by their makers, but they are not uninteresting. Homer D. Martin, William Bliss Baker, E. A. Elchelberger, Harry Chase, Richard



*Re small 667*  
COLLECTION OF THE LATE

**H. WOOD SULLIVAN**

BROOKLYN, NEW YORK

ON FREE VIEW DAY AND EVENING  
FROM SATURDAY, MARCH 28TH, UNTIL  
THE DAY OF SALE, INCLUSIVE

TO BE SOLD BY ORDER OF EXECUTORS  
ON FRIDAY EVENING, APRIL 3D, AT  
8 O'CLOCK, AT THE AMERICAN ART  
GALLERIES, MADISON SQUARE SOUTH



Pauli, all five being deceased; Julian Rix, Carleton Wiggins, Albert Sterner, H. W. Ranger, Arthur Parton, Ben Foster, G. Henry Mosler, Lawrence C. Earle, Paul Dougherty, C. W. Dewey, and George H. Bogert have one or more examples. There are figure pieces by Joseph H. Boston, Miss Elizabeth Nourse, Benjamin Eggleston, and Francis C. Jones. The well-known military picture by Gilbert Gaul, "Charging the Battery," which took a bronze medal at the Pan-American, is one of the most striking pieces in the gallery.

## PICTURES AT AUCTION.

*N. Y. Times* *4-4-13.*  
The H. W. Sullivan Collection of One Hundred Canvases Sold for \$25,270.

The sale of 100 paintings, principally by American artists, from the collection of the late H. Wood Sullivan of Brooklyn filled the auction room at the American Art Galleries to the very doors last night.

The record price was \$3,000, obtained for the painting by J. C. Cazin called "A Village Street," and the purchasers were Knoedler & Co., art dealers. The next highest was a landscape by J. Francis Murphy, which fetched \$1,550 and was bought by Senator F. W. Gibbs. Another Murphy, "Silence," which was put up next in order, was knocked down to Bird S. Coler for \$900—this being the third best price. Mr. Coler bought yet another Murphy, "At Sunset," for \$225. The total proceeds of the sale of the hundred pictures was \$25,270.

The following are the more important paintings, with the names of the artists, the purchasers, and the prices:

Spring Ploughing, Frederick W. Kost;	\$225
William K. Olcott.....	
A Load of Wood, Benjamin Eggleston;	45
J. G. Gillespie.....	
A Wood Nymph, Charles Chaplin; A.	75
Obrig.....	
White Horse in Sunshine, Rosa Bonheur;	190
I. Stevens Ulmann.....	
The Evening Glow, R. A. Blakelock;	65
Knoedler & Co.....	
Sunset, J. C. Cazin; S. A. Murray.....	150
The Hunters, R. A. Blakelock; M. D. Lee..	75
Ploughing, Rosa Bonheur; C. S. Mersick..	110
Sunset on the River, R. A. Blakelock;	
Mr. Hewitt.....	70
Twilight, Robert C. Minor; William Clau-	290
sen.....	
The Edge of the Forest, George Inness;	180
G. D. Pratt.....	
The River St. Croix, H. W. Ranges; M.	190
D. Lee.....	
Snowy Day in the City, Childe Hassam;	110
John Zimmerman.....	
Sugar House, J. Francis Murphy; W. E.	430
Ward.....	
A Frosty Morning, Southfield Marshes,	125
Frederick W. Kost; J. G. Gillespie.....	
Willows and Wild Flowers, Theodore Rob-	325
inson; John Gellatly.....	
In the Hastings Woods, George Inness; M.	310
D. Lee.....	
Southfield Marshes, S. I. Frederick W.	190
Kost; William H. Cummings.....	
Landscape, R. A. Blakelock; E. C. Fuller	
The Sun, Serene, Sinks in the Slumbrous	
Sea, R. A. Blakelock; M. D. Lee.....	270
In the Catskills, J. Francis Murphy; A.	
Healy.....	65
Landscape, Arthur Hoeber; Mr. Graham..	425
Halt on the Tow Path, Theodore Robinson;	230
T. E. Maine.....	
The Kelp Gatherers, Frederick W. Kost;	
Louis Etlinger.....	200
The Milk Carrier, Etapes, Elizabeth	
Nourse; E. B. Meyrowitz.....	

Charging the Battery, Gilbert Gaul; W. C.	200
Anderson.....	
Midwood, Leonard Ochtman; E. B. Meyer-	410
owitz.....	
Marine, Alexander Harrison; J. Stevens Ul-	210
mann.....	
Showery Day, Katwyk, George H. Bogert;	400
M. D. See.....	
Autumn Morning—Plymouth, Mass., George	450
H. Bogert; E. C. Fuller.....	
Abandoned, George Inness, Jr.; W. S.	220
Hurley.....	
A Rosy Twilight, Charles H. Davis; Will-	340
iam Macbeth.....	
Spring, Bloomfield, N. J., Lawrence C.	200
Earle; M. L. Sire.....	
A Cape Ann Moor, Bruce Crane; E. C.	290
Fuller.....	
Indian Summer, J. Francis Murphy; E.	850
C. Fuller.....	205
Sunrise, Paul Dougherty; A. Gross.....	
Frosty Morning, Forest of Fontainebleau,	200
Carleton Wiggins; A. Plaut.....	
After a Rain, J. Francis Murphy; G. H.	480
Ainslee.....	
Solitude, Richard Pauli; D. B. Pratt.....	275
In the Meadows, Horatio Walker; W. E.	575
Montross.....	
The Brook, J. Francis Murphy; W. E.	465
Ward.....	
Hazy October, J. Francis Murphy; M. D.	370
See.....	
White Horse, Rosa Bonheur; Albert Plaut.	330
Spring Morning, Fifth Avenue and Fifty-	320
sixth Street, Childe Hassam; A. A. Healy	
The Old Medfield Elm, George Inness; G.	420
D. Pratt.....	
Landscape, J. Francis Murphy; H. B.	355
Dick.....	
The Village of Ismaning, Frederick W.	210
Kost; C. A. McGregor.....	
A Bit of Giverny, Theodore Robinson; John	250
Gellatly.....	
A Sunny Nook, Arthur Parton; Mr. Hewitt.	260
Near Little Falls, Julian Rix; C. Stohlberg.	525
Autumn Leaves, Benjamin Eggleston; E.	250
C. Fuller.....	

## BIRD S. COLER BOUGHT "SILENCE"

Fred S. Gibbs and Other Politicians at Sullivan Art Sale.

Politicians and Brooklynites were the principal figures at the sale of the H. Wood Sullivan collection of paintings in the American Art Galleries last night, and it would seem as if they were the conservators of American art, for the chief interest in the sale was in the prices brought by the works of native painters.

Mr. Sullivan was devoted to American art and had only a few pictures by foreigners among his paintings. One of these, of course, brought the high price of the sale, \$3,000. This was paid by Knoedler & Co. for Cazin's "Village Street," and the next highest price was \$1,550, paid by former Senator Fred S. Gibbs for J. Francis Murphy's "Afternoon in September," the bidding starting at \$500 and going up slowly but steadily. Bird S. Coler bought Murphy's "Silence" for \$900.

The total for the sale was \$25,270. Some of the pictures, buyers and prices were: Leonard Ochtman's "Midwood," E. B. Meyrowitz, \$410; Theodore Robinson's "Halt on the Towpath," T. E. Maine, \$425; George H. Bogert's "Autumn Morning," E. C. Fuller, \$450; Bogert's "Showery Day," M. D. Lee, \$400; Murphy's "The Brook," W. E. Ward, \$465; Horatio Walker's "In the Meadows," N. E. Montross, \$575; Julian Rix's "Near Little Falls," Charles Stohlberg, \$525; George Inness's "Old Medfield Elm," G. D. Pratt, \$420; Blakelock's "The Sun, Serene," M. D. Lee, \$475, and Murphy's "Sugar House," W. E. Ward, \$430.



CATALOGUE  
OF THE  
MODERN PAINTINGS

PRINCIPALLY BY  
AMERICAN ARTISTS

COLLECTED BY THE LATE  
H. WOOD SULLIVAN  
BROOKLYN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF MR. WILLIAM SULLIVAN AND  
MRS. CLARA V. SULLIVAN, EXECUTORS

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1903



Press of J. J. Little & Co.  
Astor Place, New York



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER







# CATALOGUE

SALE ON FRIDAY EVENING, APRIL 3D,

BEGINNING PROMPTLY AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

H. BOLTON JONES

1—SPRING

50

Chas. Stolberg

Pastel

A deeply-rutted wagon track leads over a green pasture, where grow straggling trees among gray ledges of rock. In the distance are rugged hills, and near the foreground is a pool, which is crossed by the road and reflects the summer sky.

*Signed at the left, H. BOLTON JONES.*

*Height, 5½ inches; length, 10 inches.*



J. J. VEYRASSAT

2—HARVESTING

50

J. J. Veyrassat

Two hay wagons, each drawn by a black and a white horse, are standing near a half-finished hayrick, both of them partly hidden by the mass of hay. Peasant women on the rick are busy trampling down the hay which is pitched upon the pile from the loads. In the distance is a pleasant sunlit landscape, with low hills at the horizon.

*Signed at the right, J. VEYRASSAT.*

*Height, 3½ inches; length, 6½ inches.*

FREDERICK W. KOST

3—SPRING PLOUGHING

65

F. W. Kost

The landscape is simple in line with a distant hill in the haze of early spring and a broad, flat field in which a farmer is ploughing the sward. The horse is turned away and the ploughman is guiding the plough to start another furrow.

*Signed at the right, Kost.*

*Height, 6½ inches; length, 10½ inches.*



HOMER D. MARTIN

4—VIEW IN THE CATSKILLS

225

*W. L. Murrink*

In the foreground is a pool of water, where large rocks form a natural dam across a stream, and near by on the left is a slender birch tree. In the middle distance is a building and beyond is the forest, above which rise distant hilltops; all in the warm glow of late afternoon.

*Height, 5½ inches; length, 9 inches.*

R. A. BLAKELOCK

5—EVENING GLOW

75

*J. G. Gillespie*

Against a sky flecked with small cloud forms, and in the golden glow of sunset rise the broken forms of tree tops, through which the light breaks and sends a warm reflection into the dense shadow of the foreground.

*Signed at the right, R. A. BLAKELOCK.*

*Height, 6 inches; length, 8 inches.*



J. FRANCIS MURPHY

6—OLD WILLOWS

20 L. A. McGregor

In a meadow beside a rushy pool grows a clump of straggling willows, lifting their slender boles against the sky. Beyond are farm-houses and leafless trees and a low hillside with cultivated fields. The gray sky is broken by a gleam of strong light near the horizon and by modified accents above it.

*Signed at the right, J. FRANCIS MURPHY, 1901.*

*Height, 8½ inches; length, 12 inches.*

J. H. TWACHTMAN

7—INDIAN SUMMER

7. M. H. Picott  
100

Against a hazy sky arise the gable ends and chimneys of a white house, which is surrounded by trees, the nearest of which make prominent features of the composition. Over all is the veil of autumn atmosphere.

*Signed at the left, J. H. TWACHTMAN.*

*Height, 10 inches; length, 14 inches.*



## GEORGE INNESS

### 8—THE EDGE OF THE WOOD

130

E. H. Aniche

A bit of open, sunlit ground near a great wood, where, on the left, high trees rise out of a dense undergrowth. On the right, beyond a ledge of rock, is a bit of blue distance suggesting a distant forest, and above, the sky is faintly seen through the foliage.

*Signed at the right, G. INNESS.*

*Height, 10 inches; length, 14 inches.*

## HARRY CHASE

### 9—NIGHT ON THE SOUND

80

E. B. Meyersonitz

In the mystery of moonlight the half-defined shape of a vessel is seen sailing on the gently rippling water. The moon struggles through the clouds, its disk softened by a ruddy haze, and beyond the sparkling reflection is dimly seen the distant shore with the lights of houses and forms of trees.

*Signed at the right, H. CHASE.*

*Height, 12 inches; width, 10 inches.*



HENRY W. RANGER

10—ON THE RIVER MAAS

125

J. J. Cummings

In the foreground on the right is a Dutch fishing boat with two figures in blue, and farther away and on the left are barges and sail-boats, with the low line of the land beyond broken by the dominating form of a windmill. Above, the summer sun bursts through a rift in the clouds and strikes the distant water with a broad flood of light, which is echoed over the surface of the river.

*Signed at the left, H. W. R.*

*Height, 12 inches; width, 14 inches.*

FREDERICK W. KOST

130

11—FISHERMAN'S HUT AT HICKS BRIDGE, MASS.

Benj. Guggenheimer

On the shore, half hidden by a clump of willows which grow on a rough bank, stands the simple cottage of a fisherman, who is at work on his nets near by. The house and the irregular line of nets are in silhouette against a sheet of water, distant low hills and a simple sky.

*Signed at the right, Kost.*

*Height, 12 inches; length, 18 inches.*



CHARLES MELVILLE DEWEY

12—SUNSET

80

S. Katz

An isolated knoll covered with tall trees stands on the left beyond a broad winding stream, and, on the right, the view extends to the blue distance, where a church stands out prominently against the sky. The soft, rosy glow of early twilight extends over the sky and is reflected here and there in the water.

*Signed at the left, CHARLES MELVILLE DEWEY.*

*Height, 12 inches; length, 16¾ inches.*

GUSTAVE HENRY MOSLER

13—VALLEY IN THE CATSKILLS

45

E. Silver

Through the lush meadows in the foreground winds a narrow stream reflecting the light from a cloud covered sky. In the distance, beyond a rank of trees which border a field where the grain has just been harvested, is seen a range of wooded hills.

*Signed at the right, GUSTAVE HENRY MOSLER.*

*Height, 13½ inches; length, 17½ inches.*



## BENJAMIN EGGLESTON

14—A LOAD OF WOOD

45

J. G. Gallie

This is a bit of quiet country, with man in red shirt driving a cartload of wood across a field toward the spectator. On the left is a clump of pine trees, and on the right a few bushes and wild flowers. A spot of deep blue shows through the clouds at the top of the sky.

*Signed at the right, B. E.*

*Height, 14 inches; width, 11 inches.*

## CHARLES CHAPLIN

15—A WOOD NYMPH

75

a. O. brig

Water Color

This is a study of the nude figure of a young girl seen to the knees. She is in *profile perdu*, and leans against a rock on which pink and white garments are lying. The background is an indefinite suggestion of forest foliage.

*Signed at the right of the middle, CH. CHAPLIN.*

*Height, 14½ inches; width, 9 inches.*

ROSA BONHEUR

*J. S. Thuman*

16—WHITE HORSE IN SUNSHINE

190

A white horse is standing in an open pasture, which is bounded in the distance by an irregular growth of stunted trees. The strong sunshine outlines the animal with crisp lights, casting a deep shadow on the grass.

*Signed at the left, ROSA BONHEUR.*

*Height, 11 inches; length, 14½ inches.*

65  
R. A. BLAKELOCK

*Knodler Rec.*

17—THE EVENING GLOW

28

Over a tumultuous sky extends the golden glow of early sunset, which lights up the landscape with a strong reflection, throwing into relief the dark masses of trees along a winding stream and the forms of low hills in the distance.

*Signed at the right, R. A. BLAKELOCK.*

*Height, 6 inches; length, 8½ inches.*



J. C. CAZIN

18—SUNSET

150

J. A. Murry

From the foreground a narrow brook winds away diagonally to the left into the far distance, through a flat meadow. Here and there it is accented by the reflection of the sunset sky, where a strong light touches the edges of heavy clouds along the horizon. On the right is a clump of rounded trees on a slight elevation.

*Signed at the right, J. C. CAZIN.*

*Height, 5½ inches; length, 7¾ inches.*

R. A. BLAKELOCK

19—THE HUNTERS

75

B. Guggenheim

A mysterious sunny landscape is framed in by a mass of foliage on the left, a tall tree on the right, and a deep shadow across the foreground. The shadowing forms of two horsemen are seen galloping across the open ground, and in the distance are indefinite lines of hills under a twinkling, luminous sky.

*Signed at the left, R. A. BLAKELOCK.*

*Height, 6 inches; width, 5 inches.*

## ROSA BONHEUR

20—PLOUGHING

110

L. L. Missick

This is a study of a yoke of brown oxen dragging a plough through an open field. They are seen in profile and in full sunlight, which throws a deep shadow on the ruddy earth. In the distance is a rank of low trees and a simple blue sky.

*Signed at the left, ROSA BONHEUR.*

*Height,  $4\frac{3}{4}$  inches; length,  $8\frac{1}{2}$  inches.*

FROM THE VENTE BONHEUR.

## R. A. BLAKELOCK

21—SUNSET ON THE RIVER

70

Lewitt

Through an opening between clumps of low trees growing in a rich meadow is seen the rosy light of the sun, which has just dipped below the horizon. Overhead are ragged clouds indicating stormy summer weather. In the foreground the bend of the river, with rush-grown banks, reflects the sky.

*Signed at the right, R. A. BLAKELOCK.*

*Height,  $3\frac{3}{4}$  inches; length,  $5\frac{3}{4}$  inches.*



ROBERT C. MINOR

22—TWILIGHT

200

Ann. G. Carlsen

On the left is a large group of trees and on the right a smaller clump, with one tall birch dominating the mass. The foreground is rough and marshy, with here and there a boulder. In the middle distance three pools of water reflect the glow of evening from a sky covered with soft ruddy clouds.

*Signed at the right, MINOR.*

*Height, 12 inches; length, 16 inches.*

J. FRANCIS MURPHY

23—AT SUNSET

205

Burd. S. Coles

The rich orange glow of sunset illuminates the crest of a hill, which rises high against a simple gray sky. On the left, growing near a pool, is a group of small trees, some of them with rich autumn foliage and others with bare branches which rise against the sky and break the line of sunlight on the hilltop. The foreground is all in shadow and is varied by a broad patch of green indicating marshy ground.

*Signed at the left, J. FRANCIS MURPHY, 1901.*

*Height, 14 inches; length, 19 inches.*

180

GEORGE INNESS

G. D. Pratt

## 24—THE EDGE OF THE FOREST

Through the forest runs a placid stream, its banks rich with verdure and crowned with great trees. From the near foreground the crooked trunk of a beech runs out of the picture at the top, its spreading branches almost covering the sky and the distance. Sunlight flickers on the branches and leaves and spots the trunk and the grass of the bank below and beyond.

*Signed at the left, G. INNESS.*

*Height, 11½ inches; length, 15½ inches.*

H. W. RANGER

B. Guggenheim

## 25—THE RIVER ST. CROIX

190 16

On the right, along the river bank, are overhanging trees with the figure of a man half in sunlight, and towering high above is the top of a nearer tree, which comes out darkly against the sky. On the left, on a low spit of marshy land, are willows and small trees, reflected like the opposite group in the quiet water. Beyond is a reach of the broad stream with low, wooded shores and here and there a house. A great luminous cloud makes the focus of the sky.

*Signed at the left, H. W. RANGER, '95.*

*Height, 12 inches; length, 16 inches.*



110

CHILDE HASSAM

John Zimmerman

26—SNOWY DAY IN THE CITY

This is a view up a broad avenue from the corner of a cross street. On the right are house stoops and area posts in perspective, and in the top of the picture and to the left is a row of houses. Freshly fallen snow covers the street and the sidewalk, and lodges on every projecting feature of the houses. Vehicles and pedestrians hurrying along give an aspect of busy life to the scene.

*Signed at the left, CHILDE HASSAM, 1901.*

*Height, 16 inches; width, 12 inches.*

430

J. FRANCIS MURPHY

Wm E. Ward

27—SUGAR HOUSE

On the left, among a clump of slender trees with the sparse foliage of late autumn, is a red-roofed, white-washed house which gives the name to the picture. A shed near by and a distant farm-house increase the human interest in the motive. In the foreground is a flat, marshy waste and in the distance is a range of hills against a simple sky.

*Signed at the left, J. FRANCIS MURPHY, 1901.*

*Height, 14 inches; length, 19 inches.*

125  
FREDERICK W. KOST

28—A FROSTY MORNING, SOUTHFIELD MARSHES,  
S. I.

A low expanse of waste ground with a stream in the foreground crossed by a rustic bridge on the left. Beyond is a man with a gun. The low line of scrub in the distance is broken by one or two slender trees, and the whole landscape glistens with hoarfrost.

*Signed at the right, FRED. W. KOST.*

*Height, 16 inches; length, 24 inches.*

325  
THEODORE ROBINSON

29—WILLOWS AND WILD FLOWERS

A line of pollarded willows stands in the middle of a meadow which is thickly strewn with wild flowers. In the distance is a clump of trees on the left, and also a house, with low hills at the horizon. The season is mid-summer and the sun is high in the heavens.

*Signed at the left, TH. ROBINSON, 1892.*

*Height, 18 inches; length, 22 inches.*



310

GEORGE INNESS

15-X-gerheim

30—IN THE HASTINGS WOODS

An open forest with little or no undergrowth and a hut and a figure or two in the distance among the trees. On the right is a huge boulder, split and partly covered with moss, making, with a tree growing at its base, a mass of shadow against the sunlit foliage beyond. A tiny spot of blue shows near the upper left corner.

*Signed at the right, G. INNESS.*

*Height, 10 inches; length, 24 inches.*

120

FREDERICK W. KOST

H. H. Cummings

31—SOUTHFIELD MARSHES, S. I.

A simple gray sky, accented near the top of the picture by the sun struggling through the vapor, occupies two-thirds of the composition. The foreground is a flat green meadow, and through it flows a stream over which a road crosses on a low, wooden bridge with rustic railing of birch poles. In the middle distance is a long bank of earth, a few trees, and beyond, at the horizon, a line of low hills.

*Signed at the left, FRED. W. KOST.*

*Height, 16 inches; length, 24 inches.*

275

R. A. BLAKELOCK

32—LANDSCAPE

G. C. Fuller

The sky occupies the larger part of the composition and, veiled with thin clouds, glows with late afternoon light. An irregular line of trees and bushes bounds the narrow strip of foreground and makes a varied sky line. A little to the left of the middle of the foreground a path winds across the meadow to an opening between the trees, and on the right, half hidden by the foliage, is a small house.

*Signed at the left, R. A. BLAKELOCK.*

*Height, 16 inches; length, 24 inches.*

475

R. A. BLAKELOCK

33—"THE SUN, SERENE, SINKS IN THE SLUM-  
BROUS SEA"

G. G. Goehner

An expanse of water, unbroken by any sign of life, meets the sky in a simple line. The sun is near the horizon and glows in a mass of clouds which diffuse the light and repeat and reëcho it over the whole sky, touching the edges of the scattered vapor forms and twinkling over the water in a myriad of reflections. The focus of light is vividly reflected in the water below and, broad at the horizon, this path of light narrows gradually to the foreground.

*Signed at the left, R. A. BLAKELOCK.*

*Height, 16 inches; length, 24 inches.*



270

J. FRANCIS MURPHY

A. A. Beatty

34—IN THE CATSKILLS

The foreground is broken by the glint of sunlit water and the rough growth of marshy ground. In the distance is a broad, gently sloping hill with here and there a tree and a coppice on its summit. On the right of the foreground are a few leafless trees, which show a maze of small branches against the sky. From the sky in the upper left of the composition shafts of sunshine gleam through the gray clouds.

*Signed at the right, J. FRANCIS MURPHY, 1901.*

*Height, 16¼ inches; length, 22¼ inches.*

65

ARTHUR HOEBER

Mr. Graham

35—LANDSCAPE

A clump of trees near the middle of the composition forms the prominent feature of it. On the right in the middle distance is a smaller group, and on either side the central mass of trees is a vista to a low distance. The foreground is broken by an irregular pool of water, which reflects the tone of the fleecy sky.

*Signed at the left, ARTHUR HOEBER.*

*Height, 21 inches; width, 17 inches.*

40

ALBERT E. STERNER

D. H. Cochran

## 36—ANXIOUS HEART

Water Color

This is a study of a young lady in black dress with brown fur collar and muff and a gray hat, seated, with downcast eyes, near a console table, on which is a small statuette, a glass jug and a roll of paper. On the left is a mass of light green silk drapery, evidently the lining of her cloak.

*Signed at the left, ALBERT STERNER, 1900.*

*Height, 18 inches; width, 14 inches.*

420

GEORGE INNESS

Geo. L. Pratt

## 37—THE OLD MEDFIELD ELM

Towering high above a group of farm buildings, a stately elm, growing on a low hill, rises against a purple summer sky. On the left is a stream, and beyond it a flat meadow, with houses and trees in the distance.

*Signed at the left, G. INNESS.*

*Height, 14 inches; length, 20 inches.*



355

**J. FRANCIS MURPHY***H. B. Dick***38—LANDSCAPE**

A broad meadow, broken here and there by low bushes and small tree stumps, stretches away to the distance, where farm buildings are seen among the clumps of feathery trees. On the left is the corner of a wood with slender elms as outposts, and, over all, a sky with rolling gray clouds suggesting gentle rain.

*Signed at the left, J. FRANCIS MURPHY, '90.*

*Height, 14 inches; length, 19 inches.*

210

**FREDERICK W. KOST***F. A. McGregor***39—THE VILLAGE OF IRMANING, NEAR MUNICH**

A line of low, thatched cottages, with here and there a tree, extends across the picture in the middle distance, and from the foreground a road winds away to the right. Along the road a peasant woman is driving a flock of geese and a second figure is seen beyond her. On the left is a green, grassy bit of common.

*Signed at the left, FRED. W. KOST.*

*Height, 16 inches; length, 24 inches.*

250  
**THEODORE ROBINSON**

**40—A BIT OF GIVERNY**

*J. Gally*

A view over a fertile, partly wooded country, with a line of low hills in the distance and in the foreground a group of red-roofed buildings with hedges and fruit trees and a country road between the fields. Seen from an elevation, the landscape covers a wide area of vision, and the horizon is very near the top of the picture.

*Signed on the back of the canvas, THEODORE ROBINSON SALE, MARCH 24TH, 1893.*

*Height, 16 inches; length, 22 inches.*

260  
**ARTHUR PARTON**

**41—A SUNNY NOOK**

*Hermit*

A great pool occupies the foreground. The surface is broken by water weeds and lily ponds, and in it are reflected a great clump of trees on the right, a smaller one on the left and the strong light of the sky between them. In the middle distance, on the edge of the meadow, is a man with oars on his shoulder, and a companion is busy with the boat drawn up among the rushes.

*Signed at the left, ARTHUR PARTON.*

*Height, 16 inches; length, 24 inches.*



525

JULIAN RIX

Charles Stollberg

42—NEAR LITTLE FALLS

Great rounded masses of trees on the right lead the eye in perspective to the distance, where stands a church with a few houses. Two cumulus clouds, one in light and the other in shadow, float in the clear blue sky. A tiny brook has cut its way through the pasture to the left of the middle of the picture and trickles over a rocky dam into a small pool in the foreground.

*Signed at the right, JULIAN RIX, '98.*

*Height, 18 inches; length, 26 inches.*

480

J. FRANCIS MURPHY

43—AFTER A RAIN

Geo. H. Ainslie

A summer shower has just passed over a broad meadow and the sunlight is bursting out of the gray clouds near the zenith. On the left is a gentle declivity in shadow with a group of willows. An isolated tree stands in the marsh in the foreground near a small stream, which appears here and there through the sward.

*Signed at the right, J. FRANCIS MURPHY, 1901.*

*Height, 16 inches; length, 22 inches.*

275  
RICHARD PAULI

44—SOLITUDE

Geo. D. Pratt

The principal feature of the composition is a wood on the right with a thick undergrowth and a variety of trees. In the foreground is a rank meadow, bordering on the left a quiet sheet of water which extends to the distance, where a red-roofed house stands on a point of land with trees around and behind it and low hills farther away.

*Signed at the right, RICHARD PAULI.*

*Height, 16 inches; length, 24 inches.*

110  
CHARLES H. DAVIS

Mr. Macbeth

45—FROSTY MORNING IN NORMANDY

In the middle of a broad meadow stands a row of slender trees half denuded of their autumn foliage. Beyond them is a long line of simple cottages, and farther away is a hillside with cultivated fields and irregular masses of woodland. The sky is simple but luminous, and over all the landscape is the silvery sheen of early frost.

*Signed at the left, C. H. DAVIS.*

*Height, 18 inches; length, 26 inches.*



575

## HORATIO WALKER

E. E. Montross

## 46—IN THE MEADOWS

On a rich meadow near a stream a white and a black cow are lying down in the sunlight. Beyond them a row of great trees rises against the sky and extends far into the perspective. On the right is a dense grove with a single poplar growing near a farm building with a dull red roof. A few cattle are grazing close at hand.

*Signed at the left, HORATIO WALKER.*

*Height, 18 inches; length, 26 inches.*

160

## WILLIAM BLISS BAKER

Charles L. Tolberg

## 47—THE SENTINEL

A solitary tree rising from the crest of a low hill against a simple sky is the prominent feature of the landscape. The dark mass of a wood in the distance extends either side of the sentinel, and the sky line is further broken by trees scattered along the hilltop. In the foreground a narrow stream winds between rough banks and reflects the sky and the bole of the solitary tree.

*Signed at the left, W B B in monogram.*

*Height, 20 inches; width, 12 inches.*

170  
48

J. H. TWACHTMAN

*A. A. Stead*

48—AUTUMN AFTERNOON

This is a study of a white house partly hidden by trees which are gay with autumn foliage. The gable end of the house is in full sunlight, and the front, with verandah and dormer windows, is in a flicker of light and shade. The foreground, which is broken by outcropping bits of rock, is rich with golden autumn color.

*Signed at the left, J. H. TWACHTMAN.*

*Height, 20 inches; width, 16 inches.*

475

J. FRANCIS MURPHY

*E. H. H. H.*

49—THE BROOK

This is a pleasant vale in a farming country, with a distant hillside on the left; farm buildings and grass fields in the middle distance; the corner of a dense wood on the right, with several leafless trees rising against the sky. In the immediate foreground is the glint of water indicating a small stream which flows through the rough meadow. The sky is full of luminous clouds.

*Signed at the right, J. FRANCIS MURPHY, 1902.*

*Height, 22 inches; width, 16 inches.*

465

470  
50—LANDSCAPE

ARTHUR HOEBER

*Mrs. L. L. Lanning*

A large clump of trees occupies the right side of the picture, growing near a sluggish stream which flows down to the right. In the left foreground is a mass of weeds and rushes, and beyond, across the stream, is a view over extensive meadows reaching away to a low, hazy distance.

*Signed at the left, ARTHUR HOEBER.*

*Height, 17 inches; length, 21 inches.*

160  
51—GLOUCESTER DOCK

CHILDE HASSAM

*B. Guggenheim*  
*U I*

This is a study in sunlight of a portion of a wharf with schooners moored on the left, and the stern of a vessel hauled up for repairs on the right. Beyond and across an inlet is a hillside with part of the town, scattered houses and green fields. In the foreground is a pile of timber and logs.

*Signed at the right, CHILDE HASSAM.*

*Height, 20 inches; length, 24 inches.*



**BENJAMIN EGGLESTON**

52—*THE BROOK*

*F. O. Fuller*

130 The full-length figure of a maiden in a corn-colored tunic half falling from her shoulders is seated on a rock on the edge of a rushing stream, gazing into the water. Behind her is a mass of autumn foliage, with here and there sunlit leaves.

*Signed at the left, BENJAMIN EGGLESTON, 1900.*

*Height, 22 inches; width, 14½ inches.*

130 **CHILDE HASSAM**

*Wm. Cummings*

90 53—*INDIAN SUMMER—COLONIAL DAYS*

An old colonial wooden house with low kitchen extension of stone stands under towering trees in the silvery haze of Indian summer. Two figures in colonial costume are seated on a bench built around a tall beech tree which rises out of the corner of the garden enclosed in a low hedge. In the foreground are isolated box bushes.

*Signed at the right, CHILDE HASSAM, 1899.*

*Height, 22 inches; width, 20 inches.*

40  
J. FRANCIS MURPHY

54—HAZY OCTOBER

C. B. Guggenheim

V V

370  
On the gentle slope of a low elevation a grove of straggling birch trees which have lost part of their foliage is seen against the soft, hazy distance and a delicate gray sky. On the left, in the middle distance, is a small white building. The foreground, which is a rough pasture, is enriched by many autumn colors in grass and leaves, and a transparent shadow falls diagonally across from right to left.

*Signed at the left, J. FRANCIS MURPHY, 1902.*

*Height, 22 inches; width, 16 inches.*

135  
JOSEPH H. BOSTON

55—SUMMER MOONLIGHT

A. Gross

135  
The evening sky is covered with flat clouds, through which breaks the moon, throwing a strong, diffused light over the whole landscape and shimmering on the waters of a pond in the foreground. In the middle distance are cottages on the shore, under a wood-crested hill, and on either side large clumps of trees.

*Signed at the right, Jos. H. BOSTON.*

*Height, 20 inches; length, 24 inches.*

330

## ROSA BONHEUR

*Albert C. Bair*

56—WHITE HORSE

This is a careful study of a flea-bitten white horse standing in a barn, with a bridle on, the rein of which is knotted to a post. The background is the brown mass of a hay mow and a half-open door through which is seen a suggestion of sky and foliage.

*Signed at the left, ROSA BONHEUR.*

*Height, 21¼ inches; length, 25¾ inches.*

150

## CARLETON WIGGINS

*Dr. Francis G. Kimball*

57—A FROSTY MORNING

A windmill rises with its skeleton arms against a soft morning sky, and along the rough road which runs out of the foreground a boy is driving two red and white cattle. The horizon is accented by a narrow passage of ruddy light. In the distance, on the left, is a farm-house, and on the right a haystack. A frosty sheen glistens on the grass and earth and on the fence bars, the roof of the windmill and the distant fields.

*Signed at the left, CARLETON WIGGINS.*

*Height, 24 inches; width, 18 inches.*



330

CHILDE HASSAM

58—SPRING MORNING, FIFTH AVENUE AND  
FIFTY-SIXTH STREET *A. A. Ober*

On the left of the composition is a row of mansions with the cathedral towers, which rise high above the roofs and extend out of the picture. On the right is a mass of trees with spring foliage and flowers and bay trees in tubs. The avenue is filled with vehicles and the sidewalk is crowded with people, prominent among them the figure of a young lady in a pale yellow dress.

*Signed at the right, CHILDE HASSAM.*

*Height, 24 inches; width, 20 inches.*

150

FREDERICK W. KOST

59—MOONLIGHT ON THE KILL VAN KULL *B. S. Engenhem*

The line of the shore runs away to the left, with a figure or two, a mass of houses and a boat, and in the horizon beyond an expanse of water on the right, is a line of low hills. Rising over a dense cloud which extends half way up the sky the full moon shows its disk and its light is repeated on the water below in an iridescent reflection.

*Signed at the left, Kost.*

*Height, 24 inches; width, 20 inches.*

340  
CHARLES H. DAVIS

60—A ROSY TWILIGHT

This is a broad, open expanse of pasture-land, with an irregular pool of water on the right and a few leafless trees rising out of a mass of bushes on a slight elevation on the left. Near the trees is a small fire, the smoke of which curls gently up, and the figure of a man stands at the farther edge of the pool. The warm sunset sky is softly accented here and there by masses of rosy clouds.

*Signed at the left, C. H. DAVIS, '88.*

*Height, 27 inches; width, 20 inches.*

200  
LAWRENCE C. EARLE

61—SPRING, BLOOMFIELD, N. J.

In the middle distance on the right is a gray wooden house in an orchard on the bank of a placid stream, and, beyond, a row of tall trees just bursting into bud rise against the soft sky. In the distance on the left are the misty forms of hills, far beyond a bit of sunlit meadow. The foreground, which is in shadow, is accented by the withered weeds of the previous year.

*Signed at the right, L. C. EARLE, A. N. A.*

*Height, 20 inches; length, 30 inches.*

170

CHILDE HASSAM

62—THE WHITE DORY

J. Gellatly

This is a study of a young lady in a sailor hat, a pink-striped blouse and white skirt, seated in the stern of a dory which occupies the foreground. Beyond her is the stern of another dory painted green and white, and in the distance across the rippling water is a range of low hills along the shore, with villas and boats and a white steamer at anchor in the inlet. The whole is in broad sunlight.

*Signed at the left, CHILDE HASSAM.*

*Height, 26 inches; width, 21 inches.*

140

ROBERT EICHELBERGER

63—THE ROAD TO SAG HARBOR

Dr. F. A. Loring

A sandy country road, deeply rutted and partly grass grown, sweeps into the picture from the right corner and loses itself, with many irregularities, in the middle distance, where a low hillside, broken by great clumps of trees in autumn foliage, meets the simple gray sky. On the left is a gently sloping declivity with withered grass showing gray and tawny against the distance.

*Signed at the left, ROBT. EICHELBERGER, 1889.*

*Height, 20 inches; length, 27 inches.*



95

JOSEPH H. BOSTON

*Wm. S. Ingraham*

64—LADY IN PURPLE

A life-sized study of a young lady in hat trimmed with wine color and purple, and a blouse of deep pink. There is a spotted white veil over her face, and the background is a curtain of ruddy brown.

*Signed at the upper right, Jos. H. Boston.*

*Height, 24 inches; width, 20 inches.*

290

BRUCE CRANE

*E. C. Fuller*

65—A CAPE ANN MOOR

Growing out of the sand dunes on the right of the middle distance a sturdy group of pines contrasts against the summer sky. On the left is a vista to a low purple distance; and a broad sand hollow, broken by tufts of grass, sweeps to the foreground. In the rich reds of scrub bushes and the warm tones of the grass and foliage is seen the climax of autumn color.

*Signed at the right, BRUCE CRANE.*

*Height, 20 inches; length, 30 inches..*

55  
**FRANCIS C. JONES**

*Walter H. Redman*

66—**THE LILY PARK**

A maiden in a diaphanous white tunic and pale yellow mantle stands on the marble platform at the edge of a water tank, resting her right hand on a marble column and extending the drapery with the left. The light falls upon her from behind, shimmering through the thin mantle. The background is a rich garden full of trees and flowers, to which a flight of marble steps mounts from the platform.

*Signed at the right, FRANCIS C. JONES.*

*Height, 26 inches; width, 19 inches.*

260  
**FREDERICK W. KOST**

*M. L. Dine*

67—**THE NET REEL**

Beside a rush-grown inlet in a broad marsh a fisherman has a huge reel on which he dries his nets. Near by he has moored his boat and is furling the sail. It is the hour of sunset, and the full moon in the middle of the simple sky has a rosy tint from the western sky.

*Signed at the right, Kost.*

*Height, 22 inches; length, 28 inches.*

140

DUBOIS F. HASBROUCK

*J. C. Anderson*

68—WINTER MORNING IN THE CATSKILLS

Beyond a clearing where the snow lies deep is a rank of leafless trees interspersed with evergreens, and through the maze of branches is seen a distant hill and a wintry sky. The sun is high in the heavens, and luminous shadows are thrown on the foreground snow, which is farther accented by bushes, tufts of grass and stumps.

*Signed at the right, D. F. HASBROUCK, N. Y., '58.*

*Height, 22 inches; length, 26 inches.*

850

J. FRANCIS MURPHY

*E. C. Fuller*

69—INDIAN SUMMER

A clump of trees in autumn foliage occupies the middle of the composition, the silvery trunks of birches contrasting with the warm tones of the frost-turned leaves. On the left is the slope of a hill covered with a wood, and on the right a vista across a flat meadow. In the foreground is a stream, with withered rushes and grass fringing its bank.

*Signed at the left, J. FRANCIS MURPHY, 1902.*

*Height, 28 inches; width, 22 inches.*



150

## FREDERICK W. KOST

Loris Ettlinger

## 70—SURF FISHING

Overhead, a dark, lowering sky, broken only by a faint gleam of light, and meeting it at the horizon a stormy sea, which breaks on the rocky shore in the foreground, throwing up a cloud of spray. On the kelp-strewn rocks which occupy the lower part of the picture stands a man with rod in hand, apparently about to land a fish.

*Signed at the left, FRED. W. KOST, 1901.*

*Height, 24 inches; length, 28 inches.*

205

## PAUL DOUGHERTY

A. Groves

## 71—SUNRISE

Enclosed by rough banks in the foreground and on either side, a sheet of water stretches away to the distance, reflecting the focus of light which gleam among the clouds above. On the left is a low promontory with a stately group of trees, and farther away, on the right, a second wooded point.

*Signed at the right, PAUL DOUGHERTY.*

*Height, 20 inches; length, 30 inches.*

165  
**BRUCE CRANE**

*H. B. Beardsley*

72—THE LAST OF THE YEAR

A great level field, partly ploughed, stretches away from the foreground to the hazy distance, and on the right stands a whitewashed cottage behind a low wall and surrounded by trees and bushes with autumn-tinted foliage. Beyond it a large wood rises with a misty outline against the sky, which is broken by long strata of clouds with a line of light near the middle. Two heaps of dried stalks are burning on the ploughed ground.

*Signed at the right, BRUCE CRANE.*

*Height, 20 inches; length, 30 inches.*

100  
**ARTHUR HOEBER**

*H. E. Anderson*

73—THE PASSAIC VALLEY

This is a wide prospect over flat, marshy ground to a sunlit distance, interrupted on the right by a rank of tall trees against the sunset sky. In the foreground, which is dotted with wild flowers and varied with a ragged growth of grass and rushes, two small pools reflect the tones of the sky.

*Signed at the left, ARTHUR HOEBER.*

*Height, 20 inches; length, 30 inches.*

170

BRUCE CRANE

*Charles Kelly*

74—TWILIGHT

On the left is a small white cottage with green blinds, and the corner of a barn showing beyond. A grass-bordered country road leads into the picture from the foreground, and on the right is a hayrick, a post and rail fence and a clump of trees. A luminous sunset sky throws the glow of early twilight over all.

*Signed at the right, BRUCE CRANE.*

*Height, 25 inches; length, 30 inches.*

190

BEN FOSTER

*L. G. Bloomingdale*

75—EARLY MORNING

Behind a hill on which grow scattered, rounded trees, and where the field divisions are marked by rough hedges, the rising sun sends a radiating flood of light over the mist-veiled sky. A cool, almost imperceptible, vapor rising from the ground reflects the embracing light of early dawn. The foreground is covered with weeds and coarse grass.

*Signed at the left, BEN FOSTER.*

*Height, 30 inches; width, 25 inches.*



200  
200.00  
CARLETON WIGGINS

*W. Wiggins*

76—FROSTY MORNING—FOREST OF FONTAINE-  
BLEAU

A timber cart drawn by three horses and conducted by two men is cutting deep ruts through the half frozen earth. On the left rises a hillside with high ledges of rocks, and beyond, leafless trees rise against the cool sky of morning, which is accented here and there by warm clouds.

*Signed at the right, CARLETON WIGGINS.*

*Height, 30 inches; width, 25 inches.*

100  
BRUCE CRANE

*Mr. G. Lendinning*

77—A MAY SHOWER

A gentle spring shower has just passed over an apple orchard gay with bloom, and the sun has flashed out, bringing the blossoms into high relief against a gray, lowering sky. In the distance part of a rainbow arch appears, diminishing in intensity as it nears the zenith until it is lost altogether.

*Signed at the left, BRUCE CRANE.*

*Height, 25 inches; length, 30 inches.*

140

CHILDE HASSAM

78—ISLES OF SHOALS

Charles Kelly

An irregular line of ledges, covered to the high-water mark with rock weed, extends across the foreground to the upper left side of the picture, where stands a light-house beyond a green slope. Other white-topped ledges rise out of the blue water which meets the simple summer sky in the distance, the horizon broken by a single sail. A pleasure boat skims along near one of the projecting points, and in the foreground the shallow water shows the purple boulders below the surface.

*Signed at the left, CHILDE HASSAM, 1899.*

*Height, 25 inches; length, 30 inches.*

160

JOSEPH H. BOSTON

79—RISING NIGHT

A. Clark

Overshadowing on the left a broad highway which curves away into the distance is a dense growth of large trees, the edge of a forest. On the right are the dim forms of cottages, toward which two figures are walking along the road. The moon shows a small segment of its disk above a bank of clouds which rises high from the horizon and throws a cool light over the landscape.

*Signed at the left, J. H. BOSTON.*

*Height, 25 inches; length, 30 inches. , ,*

190

BRUCE CRANE

O. S. Laird

80—WINTER

A tangle of birches and evergreens growing out of the snow-covered ground along a narrow brook shows a maze of trunks and branches against the wintry sky, on the right, and on the left the snow-covered fields carry the eye to the low horizon. Sunlight flickers on the snow under the trees and touches here and there the dead leaves and twigs.

*Signed at the left, BRUCE CRANE.*

*Height, 25 inches; length, 30 inches.*

75

CHILDE HASSAM

James Peck

81—THE SUMMER BREEZE

A young lady in a white dress, playing a violin, is seated on a green sofa in front of an open window, through which is seen a mass of shimmering foliage. The wind blows the thin lace curtains against the back of the sofa in wavy lines. On the right, in the foreground, are two tall vases with a few flowers.

*Signed at the right, CHILDE HASSAM.*

*Height, 25 inches; length, 30 inches.*

75

81- Kost  
Landscape

Dr. F. J. Sullivan

Autumn Evening



3000  
J. C. CAZIN

82—~~1~~ VILLAGE STREET

On the left a high wall, over which shows the upper part of houses and treetops, borders a roughly-paved village street, with piles of lumber here and there and the single figure of a workman standing near a heap of mortar. On the right is a façade with a scaffolding, and under it a water cart. The sunlight touches the near roof, and the houses in the middle distance and the sky is veiled by thin clouds.

*Signed at the left, J. G. CAZIN.*

*Height, 29 inches; width, 24 inches.*

1550  
J. FRANCIS MURPHY

83—AFTERNOON IN SEPTEMBER

On the left is a low clump of trees, the prominent feature of the composition, contrasting against the hazy distance and the gray sky. From the foreground to the horizon extends an open field, broken first by the gleam of light on a narrow stream, and then by scattered, slender trees, and gradually rising into a slight elevation covered with woods, where the sky line is softened in the haze of early autumn.

*Signed at the left, J. FRANCIS MURPHY, 1902.*

*Height, 24 inches; length, 33 inches.*

900  
J. FRANCIS MURPHY

84—SILENCE

*Bird S. Lerer*

From the front to the upper right corner of the picture the ground gradually rises to the summit of a rounded hill, broken here and there by fences and trees, and on the declivity by a coppice. The upper part of the hill is full sunlight, and the rest of the picture is in a glowing shadow. On the left is a group of trees, part of them leafless, and beyond are farm-houses and a distant hill against a soft autumn sky.

*Signed at the right, J. FRANCIS MURPHY, 1902.*

*Height, 24 inches; length, 33 inches.*

180  
CHILDE HASSAM

85—SNOWSTORM IN THE CITY, SEVENTH  
AVENUE AND FIFTY-SEVENTH STREET

*A. Ettlinger*

Seen dimly down the avenue, through the veil of snow-flakes at early evening, is the tall, simple form of a great structure, and nearer at hand a corner house with a lighted shop on the ground floor. An electric car is just emerging from the cross street. A few vehicles and only two or three pedestrians are braving the storm.

*Signed at the right, CHILDE HASSAM.*

*Height, 28 inches; width, 24 inches.*

90.00  
**FREDERICK W. KOST**

*John Miller*  
**86—LAKE GEORGE AT CALDWELL**

Looking down upon a part of the lake from a considerable height, the blue sheet of water is seen through the trees, extending to the base of lofty wooded hills. In the near foreground are evergreens among the autumn-tinted trees, and in a gleam of sunlight in the middle distance is a white house.

*Signed at the right, FRED. W. KOST, 1900.*

*Height, 28 inches; width, 24 inches.*

90.00  
**J. H. TWACHTMAN**

*Louis Ettlinger*  
**87—A GRAY DAY**

This is a view in a rolling, well-wooded country with a road winding over low hills bordered by hedges, with here and there poplars and elms. On the right is a whitewashed cottage, and in the foreground, which is in shadow, the grassy slope is broken by projecting ledges of rock. The sky is full of gray clouds.

*Signed at the right, J. H. TWACHTMAN.*

*Height, 29¾ inches; width, 18½ inches.*



400

**I. BOGERT**  
*W. J. Youden*  
**WYK**  
*11*  
*V V*

✓ ✓

✓ ✓

✓ ✓

160

ASSAM  
Geo. D. Pratt

ASSAM  
Geo. D. Pratt

ASSAM  
Geo. D. Pratt

ASSAM  
Geo. D. Pratt

450

GEORGE H. BOGERT

E. C. Fuller

90—AN AUTUMN MORNING—PLYMOUTH, MASS.

Between two low hillsides, where scattered trees grow among great ledges of rock, a winding stream shows itself here and there, and in the sunlit meadows beyond, which are bordered by higher ground, it catches a glint of reflection from the sky, which is full of cumulus clouds. The foreground is all in shadow and is broken by patches of sand among tufts of grass and wild flowers.

*Signed at the left, GEORGE BOGERT.*

*Height, 28 inches; length, 36 inches.*

220

GEORGE INNESS, JR.

H. J. Hurley

91—ABANDONED

Standing alone in a great snow-covered pasture is a Cotswold ewe with her newly-born lamb shivering by her side. She is bleating in anxiety, for she is evidently forgotten by the shepherd and deserted by the flock. In the distance are lines of trees and bushes and low hills under a broken, lowering, wintry sky.

*Signed at the right, INNESS, JR.*

*Height, 29 inches; length, 37½ inches.*

425

THEODORE ROBINSON

J. E. Maine

## 92—HALT ON THE TOW-PATH

In full sunlight, on a sandy tow-path along a canal which skirts the base of a wooded hill, a small boy stands near a red and a white horse, which have apparently stopped pulling the boat while it is passing the lock, part of which is seen on the right. In the upper left of the picture the summer sky is met by the simple slope of the hillside.

*Signed at the right, TH. ROBINSON.*

*Height, 28 inches; length, 40 inches.*

150

CARLETON WIGGINS

J. H. Evans

## 93—EVENING AFTER RAIN

The setting sun sends a narrow gleam of light on the distant summit of a low hill in a pleasant, open country, lighting up strongly a farm building surrounded by cultivated fields. In the foreground a flock of sheep are feeding, scattered over a rough pasture. The full moon is seen in the sky, partly hidden by the clouds.

*Signed at the left, CARLETON WIGGINS.*

*Height, 30 inches; length, 40 inches.*



230  
**FREDERICK W. KOST**

*L. Ettlinger*

94—**THE KELP GATHERERS**

In the foreground a man is loading kelp upon a wagon drawn by a single horse facing the sea which tumbles in at his feet. Beyond a broad line of surf and foam the water stretches away to the horizon, where it meets the sky in an unbroken line. A gray light breaks through the flat clouds near the zenith.

*Signed at the left, Kost, 1900.*

*Height, 30 inches; length, 45 inches.*

200  
**ELIZABETH NOURSE**

*E. B. Meyroniz*

95—**THE MILK CARRIER, ETAPLES**

This is a study of a full length, half life-size figure of a peasant woman in white chemise, brown bodice and a blue apron over a brown petticoat, with a yoke on her shoulders, from the arms of which are hung two large tin milk pails with covers. The background is the side of a farm building, with a grape vine and a small tree.

*Signed at the left, E. NOURSE, ETAPLES, 1889.*

*Height, 46 inches; width, 30¾ inches.*

300  
GILBERT GAUL

*H. C. Anderson*

96—CHARGING THE BATTERY

A line of men on the right, the mass of figures dominated by a flag waved aloft by an excited color-bearer, is rushing toward a distant lurid explosion, where are dimly seen the forms of men and a second standard. On the left the ground is strewn with dead and wounded. The moon bursts through the clouds high in the heavens and lights up the scene, flashing on the weapons and accoutrements and bringing the foreground figures into strong relief against the pallid colored ground.

*Signed at the upper right, GILBERT GAUL, 1882.*

*Height, 36 inches; length, 44 inches.*

410

LEONARD OCHTMAN

97—MIDWOOD

E. B. Meyronitz

An open, marshy spot in a great forest, where grass grows in rank tufts, and rocks are scattered over the leaf-strewn ground. On either side rise the columns of great beeches, and beyond is a dense screen of trees in autumn foliage. Above the distant treetops shows a soft, cloudy sky.

*Signed at the left, LEONARD OCHTMAN, 1888.*

*Height, 36 inches; length, 52 inches.*

210

ALEXANDER HARRISON

98—MARINE

J. Stevens Harrison

It is a breezy summer day off a low coast where the blue water dances and ripples in the sunlight. Two high-prowed sailing craft skim along on the right, their patched and colored sails contrasting with the soft, warm tones of the clouds, and in the middle distance, on the left, is seen a ragged bluff.

*Signed at the right, A. HARRISON.*

*Height, 37¾ inches; length, 56 inches.*



250  
BENJAMIN EGGLESTON

99—AUTUMN LEAVES

*E. S. Fuller*

This is the full-length figure of a maiden seated on a stone parapet, holding a black vase against her thigh with her left hand. She is dressed in a white diaphanous chemise and an orange-colored petticoat. Behind her is a wood interior showing a brook tumbling over the rocks. Autumn leaves are strewn over the parapet and in the foreground.

*Signed at the right, BENJAMIN EGGLESTON, 1899.*

*Height, 48 inches; width, 30 inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

*25,270.00 Total*



## BIOGRAPHICAL NOTES AND INDEX

### BAKER, WILLIAM BLISS

Born at New York in 1859. He was a pupil of Albert Bierstadt, M. F. H. De Haas and of the school of the National Academy of Design. His work shows little influence of his masters and is characterized by remarkable individuality and by distinct personal observation. Died in 1889.

47—*THE SENTINEL*

### BLAKELOCK, RALPH ALBERT

Born at New York in 1847. He is the son of a physician, and was intended by his parents to follow his father's profession. But his innate love for painting and for music was so strong that he devoted himself entirely to these arts and especially to the former, in which he soon gained a reputation as an individual interpreter of various moods of nature in landscape.

5—*EVENING GLOW*

17—*THE EVENING GLOW*

19—*THE HUNTERS*

21—*SUNSET ON THE RIVER*

32—*LANDSCAPE*

34—" *THE SUN, SERENE, SINKS IN THE SLUMBROUS  
SEA* "



BOGERT, GEORGE H.

Born at New York in 1864. He first studied under Thomas Eakins and in 1884 went to France, where, after some time spent in painting in Grez, near the forest of Fontainebleau, he became the pupil of Colin, of Morot and of Puvis de Chavannes successively. He returned to New York in 1888 and since then has made several journeys abroad. He is an Associate of the National Academy of Design.

87—*SHOWERY DAY, KATWYK*

90—*AN AUTUMN MORNING, PLYMOUTH, MASS*

BONHEUR, MARIE ROSA

Born at Bordeaux in 1822. She was a pupil of her father, Raymond B. Bonheur. She established her reputation as an animal painter with her first pictures exhibited at Bordeaux, and from that time had an eminently successful career. Died in 1899.

16—*WHITE HORSE IN SUNSHINE*

20—*PLOUGHING*

56—*WHITE HORSE*

BOSTON, JOSEPH H.

A painter of portraits, figures and landscapes, equally successful in all these branches of the profession.

55—*SUMMER MOONLIGHT*

64—*LADY IN PURPLE*

79—*RISING NIGHT*

## CAZIN, JEAN CHARLES

Born at Samar in Picardy. He was a pupil of Lecoq de Boisbaudran, and after achieving considerable success with figure subjects turned his attention entirely to landscape painting. Died in 1891.

18—*SUNSET*

~~88~~ *A VILLAGE STREET*  
# 82

## CHAPLIN, CHARLES JOSHUA

Born at Les Andelys in 1825. He studied in the Ecole des Beaux Arts in Paris, and was a pupil of Drölling. He has chiefly painted idealistic subjects and portraits, and has never entered upon the field of historical painting for which he was trained in early life. Died in 1891.

15—*A WOOD NYMPH*

## CHASE, HARRY

Born in Vermont in 1853. He was a pupil of the school of the National Academy of Design, of the Bavarian Royal Academy in Munich, of Soyer in Paris and of Mesdag in the Hague. He was an Associate of the National Academy of Design, and a Member of the American Water Color Society.

9—*NIGHT ON THE SOUND*

## CRANE, BRUCE

Born at New York in 1856. He was a pupil of the late A. H. Wyant, N. A., and has found his motives chiefly if not entirely in his native country. He is an Associate of the National Academy

of Design, and a member of the Society of American Artists and of the American Water Color Society.

65—*A CAPE ANN MOOR*

72—*THE LAST OF THE YEAR*

74—*TWILIGHT*

77—*A MAY SHOWER*

80—*WINTER*

DAVIS, CHARLES H.

Born at Amesbury, Mass., in 1856. He received his first instruction in art in the school of the Boston Museum of Fine Arts under Professor Otto Grundmann, and went to Paris in 1880, where he studied under Boulanger and Lefebvre.

45—*FROSTY MORNING IN NORMANDY*

60—*A ROSY TWILIGHT*

DEWEY, CHARLES MELVILLE

Born at Lowville, N. Y., in 1851. He first exhibited at the National Academy of Design in 1875, and since that time has gained a wide reputation as a successful artist who has studied in no school and under no master.

12—*SUNSET*

DOUGHERTY, PAUL

71—*SUNRISE*



## EARLE, LAWRENCE C.

Born at New York in 1845. He studied in Munich, Florence and Rome, and has painted successfully not only figures, but animals and landscape, besides executing notable decorative works. He is an Associate of the National Academy of Design and a Member of the American Water Color Society.

61—*SPRING, BLOOMFIELD, NEW JERSEY*

## EGGLESTON, BENJAMIN

A figure painter who is particularly attracted by classical motives which afford an opportunity for the study of the female form, but who paints with parallel success *genre* subjects and landscapes.

14—*A LOAD OF WOOD*

52—*THE BROOK*

99—*AUTUMN LEAVES*

## EICHELBERGER, ROBERT A.

Born at Urbana, Ohio. He studied in Munich and in Paris, and painted both landscapes and marines with much success. He was a Member of the Society of American Artists. Died in 1890.

63—*THE ROAD TO SAG HARBOR*

## FOSTER, BEN.

Born at North Anson, Maine. He studied in New York at the Art Students' League and under Abbott H. Thayer, A. R. A. Later he went to Paris, where he became a pupil of Morot and of Merson. He devotes himself entirely to landscape art, and his favorite subjects are moonlights and wood interiors. He is a Member of the Society of American Artists.

75—*EARLY MORNING*

## GAUL, GILBERT

Born at Jersey City, N. J., in 1855. He was a pupil of J. S. Brown, N. A., and has chiefly devoted himself to the painting of scenes of military life and action. He is a Member of the National Academy of Design.

### 96—*CHARGING THE BATTERY*

## HARRISON, THOMAS ALEXANDER

Born in 1853. He studied first in the Pennsylvania Academy and at the San Francisco Art School. Later he went to Paris and entered the Ecole des Beaux Arts, where he became a pupil of Gérôme. Although he has painted many successful figure subjects, he is now better known as a painter of landscapes and marines. He is an Associate of the National Academy of Design and a Member of the Society of American Artists.

### 98—*MARINE*

## HASBROUCK, DU BOIS F.

A landscape painter whose favorite motives are found in domestic scenery in the winter and autumn seasons.

### 68—*WINTER MORNING IN THE CATSKILLS*

## HASSAM, CHILDE

Born at Boston in 1859. He began his career as a water color painter and an illustrator, and after some years' practice of his

profession at home, went to Paris where he studied under Boulanger and Lefebvre. He is a Member of the American Water Color Society.

26—*SNOWY DAY IN THE CITY*

51—*GLOUCESTER DOCK*

53—*INDIAN SUMMER—COLONIAL DAYS*

58—*SPRING MORNING, FIFTH AVENUE AND FIFTY-SIXTH STREET*

62—*THE WHITE DORY*

78—*ISLES OF SHOALS*

81—*THE SUMMER BREEZE*

85—*SNOWSTORM IN THE CITY, SEVENTH AVENUE AND FIFTY-SEVENTH STREET*

89—*MOONRISE AT SUNSET*

#### HOEBER, ARTHUR

Born at New York. He first studied in the Art Students' League in this city and in 1881 went to Paris and entered the Ecole des Beaux Arts under Gérôme. He worked there for five years and then returned home, where he has since painted landscapes, varying his occupation by writing on art topics for magazines and journals.

35—*LANDSCAPE*

50—*LANDSCAPE*

73—*THE PASSAIC VALLEY*



## INNESS, GEORGE

Born at Newburg, N. Y., in 1825. He began life as an engraver, but having a taste for painting, took a few lessons from Gignoux and later went to Europe at the age of twenty-five years, where he painted in various countries. He made for himself a lasting reputation both at home and abroad, and had an eminently successful career. Died in 1894.

8—*THE EDGE OF THE WOODS*

24—*THE EDGE OF THE FOREST*

30—*IN THE HASTINGS WOOD*

37—*IN OLD MEDFIELD ELM*

## INNESS, GEORGE, JR.

The son and pupil of the late landscape painter of the same name. He has devoted considerable attention to landscapes although his favorite subjects are domestic animals.

91—*ABANDONED*

## JONES, FRANCIS COATES

Born at Baltimore in 1857. He went to Paris at an early age and studied under Boulanger and Lefebvre in the Academie Julian and at the Ecole des Beaux Arts. He returned to New York in 1881, where he has since painted many successful figure pictures. He is a Member of the National Academy of Design, of the Society of American Artists and of the American Water Color Society.

66—*THE LILY PARK*

## JONES, HUGH BOLTON

Born at Baltimore in 1848. He first studied in his native city but went to France later and painted for some years at Pont Aven, Brittany. Before returning home he travelled in Spain and in Northern Africa. He has since painted many successful landscapes from motives found at home, and has a wide reputation as a skilful interpreter of the charms of native scenery. He is a Member of the National Academy of Design, of the Society of American Artists and of the American Water Color Society.

### *1—SPRING*

## KOST, FREDERICK W.

Born at New York in 1861. He studied in the Schools of the National Academy of Design, and, after a few years, went abroad, where he painted in Munich and in Paris. He is a Member of the Society of American Artists.

### *3—SPRING PLOUGHING*

*11—FISHERMAN'S HUT AT HICKS BRIDGE, MASS.*

*28—A FROSTY MORNING, SOUTHFIELD MARSHES,  
S. I.*

*31—SOUTHFIELD MARSHES, S. I.*

*39—THE VILLAGE OF IRMANING NEAR MUNICH*

*59—MOONLIGHT ON THE KILL VON KULL*

*67—THE NET REEL*

*70—SURF FISHING*

*86—LAKE GEORGE AT CALDWELL*

*94—THE KELP GATHERERS*

## MARTIN, HOMER D.

Born at Albany, N. Y., in 1836. He was a pupil of William Hart, N.A., and painted landscapes both at home and abroad. He was a Member of the National Academy of Design, and was one of the founders of the Society of American Artists. Died in 1897.

### 4—VIEW IN THE CATSKILLS

## MINOR, ROBERT C.

Born at New York in 1840. After some years devoted to commercial pursuits he turned his attention exclusively to painting, and went abroad, where he studied under Van Luppen and Boulanger in Antwerp and under Diaz in Paris. From the latter artist he inherited traditions of the Barbizon school which he has faithfully followed. He is a Member of the National Academy of Design, and of the American Water Color Society.

### 22—TWILIGHT

## MOSLER, G. HENRY

The son and pupil of the well-known *genre* and portrait painter, Henry Mosler, A.N.A.

### 13—VALLEY IN THE CATSKILLS

## MURPHY, J. FRANCIS

Born at Oswego, N. Y., in 1853. He is self taught, but has travelled abroad and has painted there, always with an independent point of view in his art. His pictures are thoroughly



individual. He is a Member of the National Academy of Design, and of the American Water Color Society.

- 6—OLD WILLOWS
- 23—AT SUNSET
- 27—SUGAR HOUSE
- 34—IN THE CATSKILLS
- 38—LANDSCAPE
- 43—AFTER A RAIN
- 49—THE BROOK
- 54—HAZY OCTOBER
- 69—INDIAN SUMMER
- 83—AFTERNOON IN SEPTEMBER
- 84—SILENCE

#### NOURSE, ELIZABETH

An American artist who has long resided in France, and has chiefly devoted her efforts to painting life-sized *genre* pictures of French peasants.

- 95—THE MILK CARRIER, ETAPLES

#### OCHTMAN, LEONARD

Born at Zonnemain, Holland, in 1854. He was brought to the United States in his boyhood and his parents settled in Albany, N. Y., where he first studied his profession. He continued his studies for two years in Europe and then returned to his adopted country where he has painted since that time. He is an Associate of the National Academy of Design and a Member of the Society of American Artists.

- 97—MIDWOOD

## PARTON, ARTHUR

Born at Hudson, N. Y., in 1842. He studied under William T. Richards in Philadelphia. In 1869 he visited Europe, where he painted some time, chiefly in Scotland and in England. Since his return he has devoted his attention exclusively to domestic landscapes. He is a Member of the National Academy of Design and of the American Water Color Society.

41—*A SUNNY NOOK*

## PAULI, RICHARD

Born at Chicago, Illinois, in 1855. After a few years of commercial life he began to educate himself as an artist and went abroad, where he studied in France under Francais and received encouragement and criticisms from Daubigny. He exhibited first at the Paris Salon of 1880 and, shortly after this, returned home to paint American subjects. Died in 1892.

44—*SOLITUDE*

## RANGER, HENRY W.

Born in New York State in 1858. He studied without the assistance of a master, and after some years went abroad where he visited various countries but painted chiefly in Holland, where he was much influenced by the work of modern Dutch landscape painters. He is a Member of the American Water Color Society.

10—*ON THE RIVER MAAS*

25—*THE RIVER ST. CROIX*

## RIX, JULIAN

Born in California. He studied his profession without the advantages of a school or a master, and has travelled abroad, painting in France, Holland and England.

42—*NEAR LITTLE FALLS*

## ROBINSON, THEODORE

Born at Irasburg, Vermont, in 1852. He studied in Paris under Carolus Duran and Gérôme from 1874 to 1879, and, after a few years spent at home, returned to France where he painted for a long time at Giverny. Later he settled in New York and painted landscapes from home motives. He was a Member of the Society of American Artists. Died in 1896.

29—*WILLOWS AND WILD FLOWERS*

40—*A BIT OF GIVERNY*

92—*HALT ON THE TOW-PATH*

## STERNER, ALBERT E.

A well known illustrator and painter in water colors, who has practised both branches of the art with marked success.

36—*ANXIOUS HEART*

## TWACHTMAN, JOHN H.

Born at Cincinnati in 1853. He first studied under Duveneck and afterwards went abroad, where he continued his studies in Munich and painted in Italy, France and Holland. He was a Member of the Society of American Artists. Died in 1902.

7—*INDIAN SUMMER*

48—*AUTUMN AFTERNOON*

82—*A GRAY DAY*

## VEYRASSAT, JULES JACQUES

Born at Paris in 1825. He was the son of a jeweller, and studied drawing in a technical school. Later he settled in Ecouen where he became the friend of Edouard Frère by whom he was much influenced. He has devoted himself exclusively to painting *genre* and animal pictures.

2—*HARVESTING*



## WALKER, HORATIO

Born in 1858. He is practically self taught but has been much influenced by the modern Dutch painters, although his work is distinctly individual and personal. His favorite subjects are landscapes with animals. He is a Member of the National Academy of Design, of the Society of American Artists and of the American Water Color Society.

46—*IN THE MEADOWS*

## WIGGINS, CARLETON

Born at Turners, N. Y., in 1848. He studied drawing in the School of the National Academy of Design, but began to paint without a master. He went abroad in 1880 where he spent a few years painting and devoted much time to study in the public galleries. Since his return he has largely drawn his subjects from American motives. He is an Associate of the National Academy of Design, a Member of the Society of American Artists and of the American Water Color Society.

57—*A FROSTY MORNING*

76—*FROSTY MORNING—FOREST OF FONTAINE-  
BLEAU*

93—*EVENING AFTER RAIN*

# LIVELY BIDDING AT SULLIVAN ART SALE.

One Hundred Paintings Bring \$25,270—Cazin's  
"Village Street" Sold for \$3,000.

H. Wood Sullivan's collection of paintings, sold by auction at the American Art Galleries last evening, brought \$25,270. This is much more than was expected. The catalogue was of one hundred numbers, almost of all works by Americans. The highest price paid for one of them was for J. Francis Murphy's "Afternoon in September," which brought \$1,550.

A painting of France, Cazin's "Village Street," brought \$3,000. It was bought by Knoedler & Co. Numbers of the catalogue, titles of pictures, names of painters and buyers and prices paid are in the following list:

1. "Spring," Bolton Jones (Chas. Stollberg)	\$50
2. "Harvesting," Veyrassat (S. S. Laird)	50
3. "Spring Ploughing," Kost (W. M. K. Olcott)	65
4. "View in Catskills," Martin (C. S. Mersick)	225
5. "Evening Glow," Blakelock (J. G. Gillespie)	75
6. "Old Willows," Murphy (C. A. McGregor)	320
7. "Indian Summer," Twachtman (W. M. K. Olcott)	100
8. "Edge of the Wood," Inness (G. H. Ainslee)	130
9. "Night on the Sound," Harry Chase (E. B. Meyrowitz)	80
10. "On the River Maas," Ranger (W. H. Cummings)	125
11. "Fisherman's Hut," Kost (M. D. Lee)	130
12. "Sunset," Melville Dewey (S. Katz)	80
13. "Valley in Catskills," Meisler (E. Silver)	45
14. "A Load of Wood," Eggleston (J. G. Gillespie)	45
15. "A Wood Nymph," Chaplin (A. Obriz)	75
16. "White Horse in Sunshine," Rosa Bonheur (J. Stevens Ullman)	190
17. "Evening Glow," Blakelock (Knoedler & Co.)	65
18. "Sunset," Cazin (J. A. Murray)	150
19. "The Hunters," Blakelock (M. D. Lee)	75
20. "Ploughing," Rosa Bonheur (Mersick)	110
21. "Sunset on River," Blakelock (Hewitt)	70
22. "Twilight," Minor (W. Clausen)	200
23. "At Sunset," Murphy (Bird S. Coler)	225
24. "Edge of Forest," Inness (G. D. Pratt)	185
25. "River St. Croix," Ranger (M. D. Lee)	190
26. "Snowy Day in the City," Childe Hassam (J. Zimmerman)	110
27. "Sugar House," Murphy (W. E. Ward)	430
28. "Frosty Morning," Kost (J. G. Gillespie)	125
29. "Willows and Wild Flowers," Robinson (J. Gellatly)	325
30. "In the Hastings Woods," Inness (M. D. Lee)	310
31. "Southfield Marshes," Kost (W. H. Cumming)	120
32. "Landscape," Blakelock (E. C. Fuller)	275
33. "The Sun, the Slumbrous Sea," Blakelock (M. D. Lee)	475
34. "In the Catskills," Murphy (A. A. Healy)	270
35. "Landscape," Hoerber (Graham)	65
36. "Anxious Heart," Sterner (D. H. Cochran, Jr.), water color	40
37. "Old Medfield Elm," Inness (G. D. Pratt)	420
38. "Landscape," Murphy (A. B. Dick)	355
39. "The Village of Irmanning," Kost (C. A. McGregor)	210
40. "A Bit of Giveroy," Robinson (John Gellatly)	250
41. "A Sunny Nook," Parion (Hewitt)	160
42. "Near Little Falls," Rix (O. Stolberg)	525
43. "After a Rain," Murphy (G. H. Ainslee)	480
44. "Solitude," Pauli (G. D. Pratt)	275

45. "Frosty Morning in Normandy," Charles H. Davis (Wm. Macbeth)	110
46. "In the Meadows," Horatio Walker (Montross)	575
47. "The Sentinel," Bliss Baker (O. Stolberg)	160
48. "Autumn Afternoon," Twachtman (A. A. Healy)	170
49. "The Brook," Murphy (W. E. Ward)	465
50. "Landscape," Hoerber (T. F. Keating)	70
51. "Gloucester Dock," Childe Hassam (M. D. Lee)	160
52. "The Brook," Eggleston (E. C. Fuller)	130
53. "Indian Summer," Childe Hassam (William Cummings)	90
54. "Hazy October," Murphy (M. D. Lee)	370
55. "Summer Moonlight," Boston (A. Gross)	135
56. "White Horse," Rosa Bonheur (A. Plaut)	330
57. "A Frosty Morning," Wiggins (F. J. Qutalan)	150
58. "Spring Morning," Childe Hassam (A. A. Healy)	320
59. "Moonlight," Kost (M. D. Lee)	150
60. "A Rosy Twilight," Davis (William Macbeth)	340
61. "Spring," Earle (M. L. Sire)	200
62. "The White Dory," Hassam (J. Gellatly)	170
63. "Road to Sag Harbor," Eichelberger (Dr. F. Whiting)	140
64. "Lady in Purple," Boston (W. S. Ingraham)	95
65. "A Cape Ann Moor," Crane (E. C. Fuller)	290
66. "The Lily Park," Jones (W. H. Redmond)	55
67. "The Net Reel," Kost (M. L. Sire)	260
68. "Winter Morning," Hasbrouck (W. C. Anderson)	140
69. "Indian Summer," Murphy (E. C. Fuller)	350
70. "Surf Fishing," Kost (L. Etlinger)	150
71. "Sunrise," Dougherty (A. Gross)	205
72. "Last of the Year," Bruce Crane (W. H. Beardsley)	165
73. "Passaic Valley," Hoerber (W. C. Anderson)	100
74. "Twilight," Bruce Crane (C. Kelly)	170
75. "Early Morning," Ben Foster (L. G. Bloomingdale)	190
76. "Frosty Morning," Wiggins (A. Plaut)	200
77. "A May Shower," Bruce Crane (Glen-denning)	100
78. "Isles of Shoals," Childe Hassam (C. Kelly)	140
79. "Rising Night," Boston (A. Plaut)	100
80. "Winter," Bruce Crane (S. S. Laird)	190
81. "The Summer Breeze," Childe Hassam (J. Rice, Jr.)	75
81A. "Autumn Evening," Kost (F. J. Quinlan)	75
82. "A Village Street," Cazin (Knoedler & Co.)	3,000
83. "Afternoon in September," Murphy (F. S. Gibbs)	1,550
84. "Silence," Murphy (Bird S. Coler)	900
85. "Snowstorm in the City," Childe Hassam (L. Etlinger)	180
86. "Lake George at Caldwell," Kost (J. Miller)	90
87. "A Gray Day," Twachtman (L. Etlinger)	90
88. "Showery Day," Bogert (M. D. Lee)	400
89. "Moonrise at Sunset," Childe Hassam (G. D. Pratt)	160
90. "An Autumn Morning," Bogert (E. O. Fuller)	450
91. "Abandoned," George Inness, Jr. (W. S. Hurley)	220
92. "Halt on Tow-path," Robinson (T. E. Maine)	425
93. "Evening After Rain," Wiggins (W. T. Evans)	150
94. "The Kelp Gatherers," Kost (L. Etlinger)	230

95. "The Milk Carrier," Elizabeth Nourse (E. B. Meyrowitz).....	200
96. "Charging the Battery," Gaul (W. C. Anderson).....	200
97. "Midwood," Ochtman (E. B. Meyrowitz).....	410
98. "Marine," Harrison (Ullman).....	110
99. "Autumn Leave," Eggleston (E. C. Fuller).....	250
Total.....	\$25,270

## SALE OF AMERICAN PAINTINGS

*N.Y. Tribune. Advertisement. 4-4-13.*

The sale at the American Art Galleries, last night, of the one hundred paintings, all but a few by American artists, collected by the late H. Wood Sullivan, realized \$25,270. Mr. Kirby, in opening the sale, remarked that the collection was the most even one of American paintings which he could remember handling. Some of the higher prices:

"Sugar House," Murphy; W. E. Ward..	\$430
"The Sun, Serene, Sinks in the Slum- brous Sea," Blakelock; Lee.....	475
"The Old Medfield Elm," Inness; G. D. Pratt .....	420
"Near Little Falls," Rix; Stollberg.....	525
"After a Rain," Murphy; G. H. Ainslee..	430
"In the Meadows," Horatio Walker; Montross .....	575
"The Brook," Murphy; W. E. Ward...	465
"Indian Summer," Murphy; E. C. Ful- ler .....	850
"A Village Street," Cazin; Knoedler & Co. ....	2,000
"Afternoon in September," Murphy; F. S. Gibbs.....	1,550
"Silence," Murphy; B. S. Coler.....	900
"Showery Day, Katwyk," Bogert; M. D. Lee .....	400
"Autumn Morning," Bogert; Fuller.....	450
"Halt on the Tow-Path," Robinson; T. E. Maine.....	425
"Midwood," Ochtman; Meyrowitz.....	410

## SALE OF AMERICAN PAINTINGS.

*N.Y. Tribune. Post. 4-4-13.*

One hundred paintings, all but a few of them by American artists, belonging to the estate of the late H. Wood Sullivan of Brooklyn, were sold at the American Art Galleries last evening for \$25,270. Among the purchasers were ex-Senator Frederick S. Gibbs, Bird S. Coler, W. M. K. Olcott, and A. Augustus Healy. The paintings which sold at \$400 and above, with the

artists' and purchasers' names and the prices, follow:

"Sugar House," Murphy; W. E. Ward.....	\$430
"The Sun, Serene, Sinks in the Slumabrous Sea," Blakelock; Lee .....	475
"The Old Medfield Elm," Inness; G. D. Pratt	420
"Near Little Falls," Rix; Stollberg.....	525
"After a Rain," Murphy; G. H. Ainslee.....	430
"In the Meadows," Horatio Walker; Mon- tross .....	575
"The Brook," Murphy; W. E. Ward.....	465
"Indian Summer," Murphy; E. C. Fuller.....	850
"A Village Street," Cazin; Knoedler & Co..	3,000
"Afternoon in September," Murphy; F. S. Gibbs .....	1,550
"Silence," Murphy; B. S. Coler.....	900
"Showery Day, Katwyk," Bogert; M. D. Lee	400
"Autumn Morning," Bogert; Fuller .....	450
"Halt on the Tow-Path," Robinson; T. E. Maine .....	425
"Midwood," Ochtman; Meyrowitz .....	410



**COLER BUYS "SILENCE" FOR \$900.**

*The N. Y. Tribune* 4-4-13  
**It Was a Painting by J. Francis Murphy at  
Sullivan Sale.**

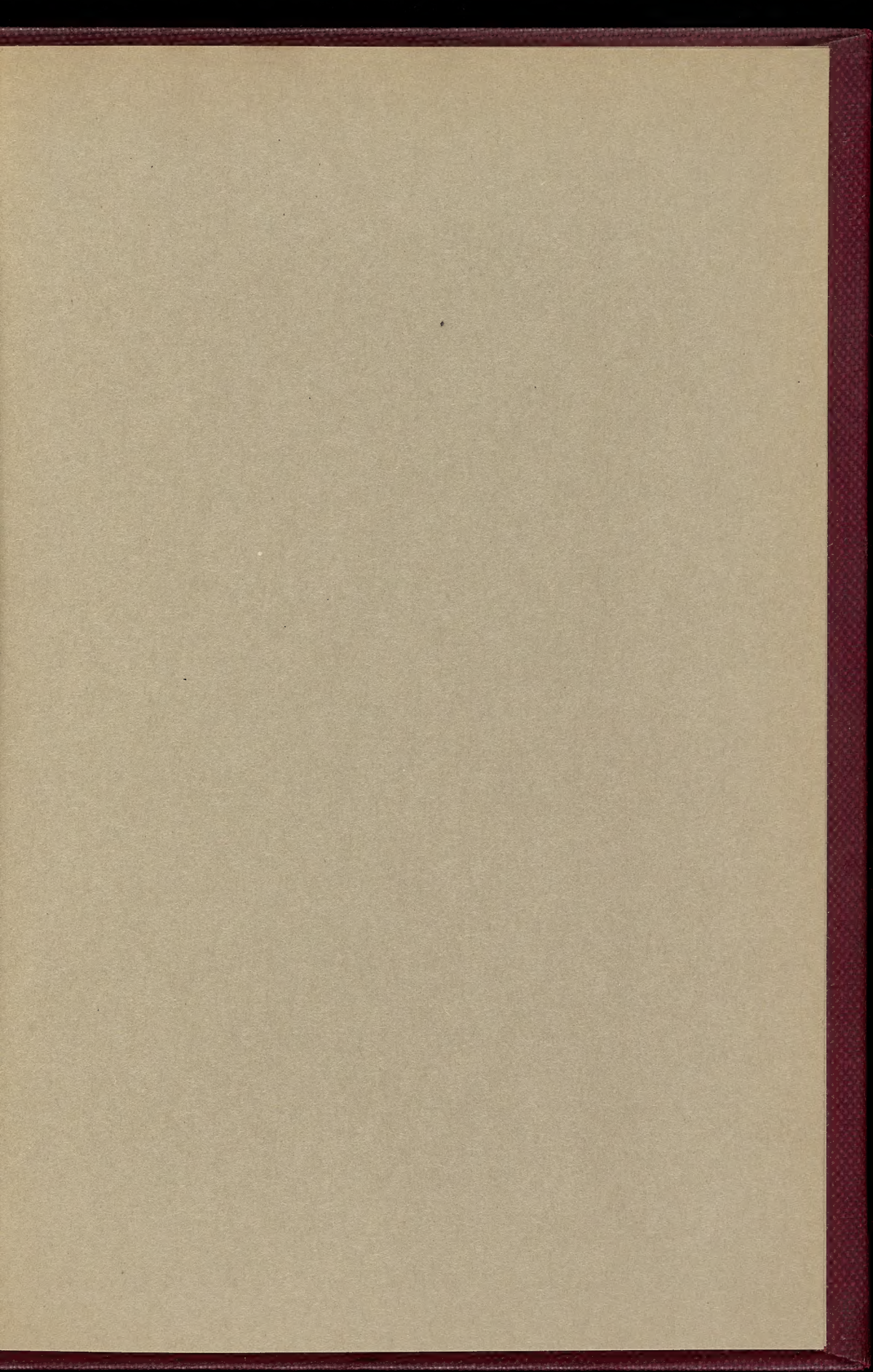
Bird S. Coler bought "Silence" last night for \$900. It was at the auction sale of paintings from the collection of the late H. Wood Sullivan, and "Silence" was a picture by J. Francis Murphy. Mr. Coler also bought "At Sunset," by the same artist, for \$225.

The collection consisted chiefly of paintings by American artists, and was sold by order of the executors of Mr. Sullivan's estate at the American Art Galleries last evening for \$25,270. The highest price paid was \$3,000 for "A Village Street," by J. C. Cazin, bought by Knoedler & Co.

Senator Gibbs bought "Afternoon in September," by J. Francis Murphy, for \$1,550 after rather lively bidding. "Showery Day, Katwyk," by G. S. Bogert, brought \$400. The buyer was M. D. Lee. "The Sun Serene Sinks in the Slumbrous Sea," by R. A. Blakelock, sold for \$475, to M. D. Lee. "The Old Medfield Elm," by George Inness, went to G. D. Pratt for \$420. J. S. Uhlman bought "White Horse in Sunshine," by Rosa Bonheur, for \$190. Other sales were: "Sugar House," by J. F. Murphy, \$430; "White Horse," by Rosa Bonheur, \$330; "Spring Morning, Fifth Avenue and Fifty-sixth Street," by Childe Hassam, \$320; "Indian Summer," by J. F. Murphy, \$850, and "Midwood," by L. Ochtman, \$410.













GETTY RESEARCH INSTITUTE



3 3125 01662 8030



